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CONNIE STEVENS
says

"music
is
my life"

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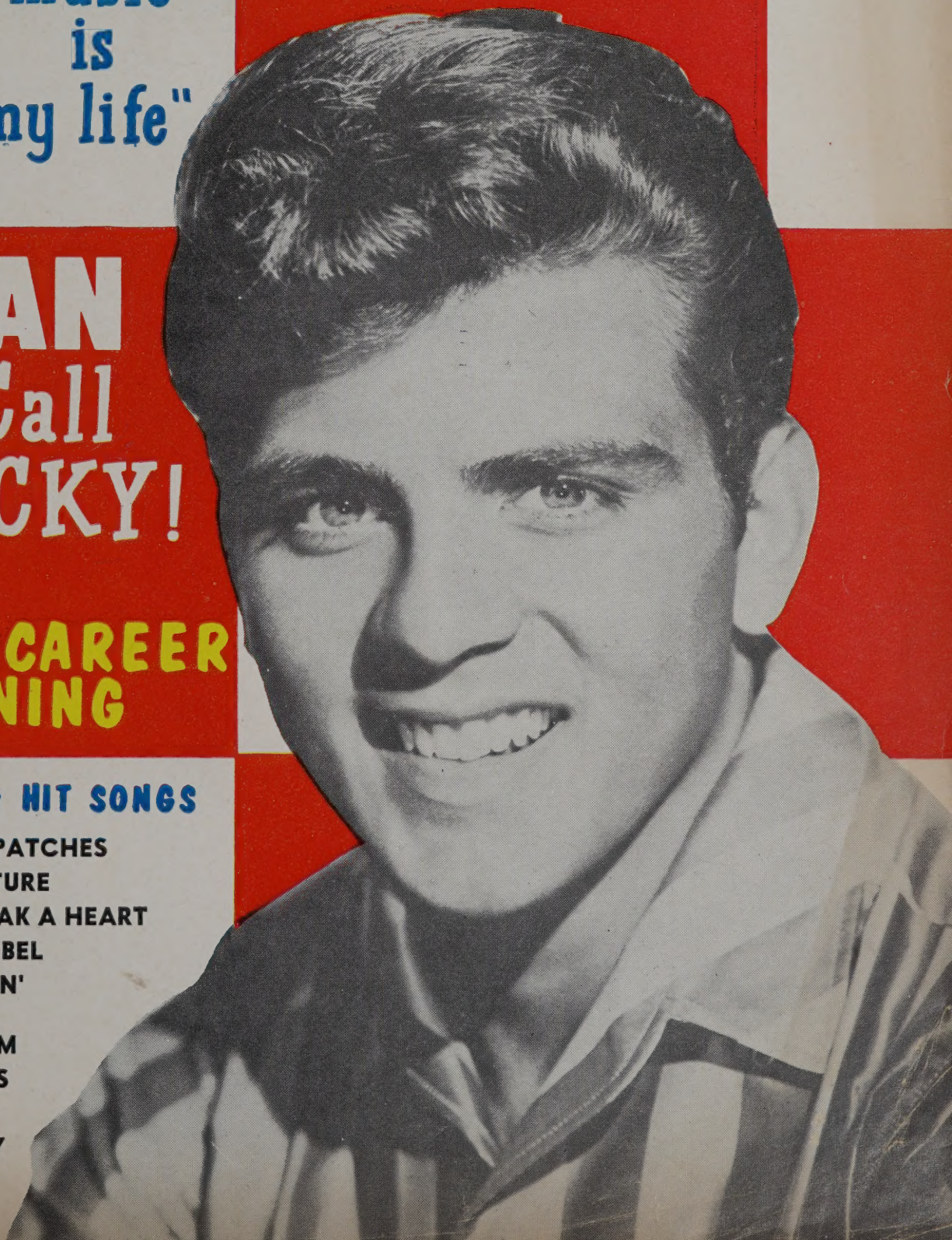


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HIT PARADER

DEC., 1962



Executive Editor: Pat Masulli Managing Editor: Ernest H. Hart
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Connie Stevens	4
<i>Says, "Music is my life"</i>	
"Ahab The Arab"	8
<i>Ray Stevens, the Sheik of Georgia</i>	
"Why I Record The Unusual"	10
<i>by Jimmy Dean</i>	
Nancy Sinatra	12
<i>"I'll go it alone"</i>	
Teen Fashions By Estelle	14
<i>2 plus 2 equals 8 cute costume combinations</i>	
Fabian Pleads	17
<i>"Don't call me LUCKY"</i>	
Offbeat	28
<i>Recording the heartbeat of show biz</i>	
The Disc-Jockey	33
<i>Teenage career planning</i>	

TODAY'S TOP TUNES

A Miracle	23	Little Hollywood Girl	21
A Whistlin' Tune	21	Lovers By Night, Strangers	
A Wonderful Dream	25	By Day	23
Am I The One	30	Miracle After Miracle	26
Caravan Of Lonely Men	32	Monster Mash	22
Close To Cathy	7	My Favorite Dream	26
Don't Stop Now	25	My Hero	30
Everybody Loves A Guy Named		Only Love Can Break A Heart	7
Johnny	26	Only Young Once	30
Greatest Actor, The	16	Patches	16
Hail To The Conquering Hero	32	Popeye	22
Heartaches Are Here To Stay,		Punch Your Nose	30
The	13	Punish Her	7
He's A Rebel	16	Rain, Rain Go Away	7
How Come?	26	Save All Your Lovin' For Me	7
How Long Must You Keep Me		Say Hello	30
A Secret	16	Sherry	13
Hully Gully Baby	23	She's Not You	23
I Dedicate My Life To You	26	Stand-In	13
I Really Don't Want To Know	32	Swiss Maid, The	23
If A Man Answers	16	Teen Age Idol	25
If I Didn't Have A Dime	32	Ten Lonely Guys	23
I'll Never Be Lonely Again	24	Torture	21
It Might As Well Rain		Valley Of Tears	32
Until September	24	Venus In Blue Jeans	7
James		When The Summer's Done?	7
(Hold The Ladder Steady)	30	You Bug Me Bad	25
King Of The Whole Wide		You Can't Judge A Book By The	
World	24	Cover	7
Le'Ah	32	You Know How	26
		You're Movin' Away	30

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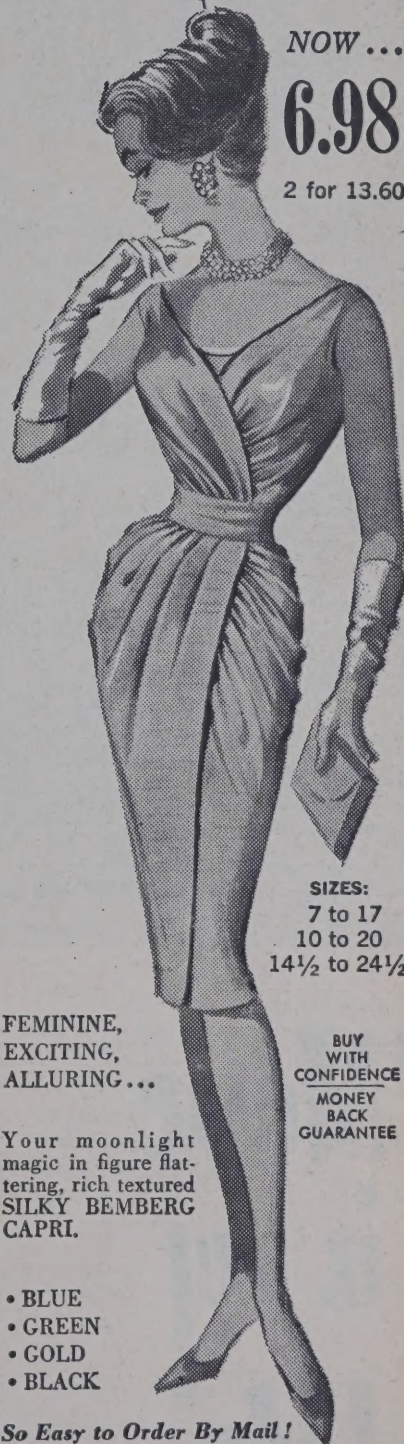
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CONNIE STEVENS

Pretty and talented Connie Stevens, star of "Hawaiian Eye", on ABC-TV, and Warner Brothers recording artist, took a look at the music biz and gave HIT PARADER these exclusive views.



"Music
is my
Life"

Music has been my whole world ever since I can remember. So, naturally, I have some very definite ideas on the subject. First, I believe that all music should be judged by its quality and not-by-its-form.

I don't feel, for example, that adults should say arbitrarily that rock and roll is bad just because it is rock and roll. There is good rock and roll, just as there is bad pop music, or even symphonic music. I think it is wrong to lump a particular style of music under one name and say it is either good or bad.

To see how foolish this is, just ask some one to define "jazz" for you. You'll get as many different answers as there are kinds of jazz. Dixieland jazz, Chicago jazz, Benny Goodman's swing, cool jazz, hot jazz, in jazz, out jazz, modern, progressive, bop, new stream, soul, and some I never heard of.

Now, nobody in his right musical mind would say that all these various kinds of jazz are either good or bad. There is good in each of them and there is bad in each of them. In many cases, judgement as to whether the music is good or bad is made simply on the basis of personal taste.

What I may think is good, you may think is bad, and vice versa. Our judgement usually depends on our personal feeling and understanding for music. And this brings up another point on which I have a very strong opinion.

That is, that each of us should do his or her best to fully understand any kind of music before putting it down. We should try to understand what the artist is doing with his material. It may be we are saying the results are bad just because we don't understand what's happening.

I know I didn't know what was happening the first time I heard the great Horace Silver play. I dig jazz the most. In fact, I have many jazz records in my private collection. My father, Teddy Stevens, and my brother, Chuck, brought me up on jazz. So, I was thrilled when I got the chance to attend a Horace Silver concert.

Yet, even with my love of jazz, and my great desire to participate, I came away bewildered. The first time I heard Horace play I just didn't understand what he was putting down.



I'm sure many people have had the same experience with every kind of music that was new to them. I don't think many people really dislike jazz. I think they just don't understand it. They don't understand that the musicians are trying to find new ways of saying things. They use chord alterations and melody improvisations the way writers use words, to get a new and fresh approach to old forms.

It's the same with rock and roll, rhythm and blues, hill-billy, western and pop music. If people don't like one or another of them, it may be because they don't understand them. That's why I didn't give up on Horace Silver on one hearing.

I went back again. The second time I started to dig what he was doing. Horace, himself, was a big help. He explained to the audience what was going on, and by communicating to us verbally, what he was doing musically, he established a wonderful rapport.

It must be admitted that all artists are not as cooperative as Mr. Silver. But I think they should be. If every performer took the trouble to communicate with his audience, more people would dig more kinds of music. That would be good, because I don't believe in limited musical tastes. Back on the soap-box, again?

I'll try everything, musically. I've recorded all kinds of things from "Kookie, Kookie, Lend Me Your Comb", through the standards, and Oriental songs I do on "Hawaiian Eye", to a German lullaby, "La-Le-Lu". And I loved doing every single one of them, because I love all kinds of music.

Of course, like all music lovers, my personal preferences change from time to time. Right now, the "thing" with me is lush music, the kind with "millions" of violins. I had the wonderfully enjoyable experience of making lush music when I attended the Berlin musical festival, last year.

At that time, I made an album with the great German conductor, Werner Mueller. It's called "From Me To You". Making the album was very interesting because I also sang in German. That was a dual challenge. I had to make what I was doing musically understood to the record buyer and I had to make my German understood, too.

Happily, they tell me that I brought it off. If I did, I must give credit to the previous training I had that fortified me in attempting the difficulty of singing in a foreign language. And I'm back to the opinions.

Unlike many of today's "overnight" stars, Connie has a background of hard work, a trunkful of experience and a warehouse of talent. This is why you not only hear her sing a song, you **FEEL** it!

All these stories about overnight success really bug me. *Nobody* becomes a star overnight. Even teen-aged record stars have had musical experience, if people take the trouble to look into their backgrounds.

Many of them come from musical families, I do. Most of them have been singing all their young lives. While my father didn't want me to be an entertainer, he helped me in my ambitions when he realized show business was the only career I wanted. A lot of his 39 years as a musician and nightclub entertainer has rubbed off on me.

I began by singing in school, had a lead with a little theater group, and a part in the Hollywood Repertory Theater production of "Finian's Rainbow". I was still a teenager when I joined "The Three Debs". When that group broke up, three wonderfully-talented boys and I formed "The Four-Most".

We were doing things like the Hi-Lo's do, today. The fabulous Buddy Collette was our arranger. I still think that if we had stayed together, we might have made it as big as the Hi-Lo's (who, incidentally, I think are just great). In fact, we of the "Four Most" still are the best of friends, and often get together to sing. In the pool, in the kitchen, around the piano.



A show-biz headliner since the age of sixteen, Connie has never lost her love for her fans.



Roger Smith, Louis Quinn, Troy Donahue and other stars, all predict a great future for Connie.

Sometimes, we get nostalgic, and someone will say: "You know, if we had stayed together one more year, we'd have made it." But marriage broke up the act. Usually, it's the girl in the group who gets married and breaks it up. But, in our case, it was our tenor. Then the army called another one of the boys, and you can't sing four parts with two people.

In the words of the song, though, it was great fun while it lasted. We used to pull all kinds of musical jokes. We'd hear a horn honk, or some other sound, and join in to make it a five-part chord. Or we'd hear someone humming or singing, and startle him by joining in to make it five-part harmony.

Even though we have gone our separate ways, professionally, our association was an invaluable experience for each of us. Which brings me to one more opinion I hold most strongly. *The music business needs young blood!*

The young artists, composers, conductors and arrangers of today need encouragement and the opportunity to develop music in their own ways. I have the greatest respect for the old-



er musicians, as all young artists do. But I often find myself inhibited by their traditions. I'm afraid to say to them, "Let's try this, just for kicks," for fear they'll think I don't trust their judgement. I know other young artists feel the same.

Fortunately, at Warner Brothers, I can work with my contemporaries. I now have an arranger and conductor for both "Hawaiian Eye" and my record dates who I predict will be the "Nelson Riddle" of my era. His name is Perry Botkin, Jr. His father was Bing Crosby's guitarist for many years.

It's a ball working with Perry. We dig each other. We're both willing to try new things as long as they are in good taste. For example, I just recorded an album of great country songs by Hank Williams. So what's new? Well, four tracks are straight hill-billy; four are with lush strings; and four have a jazz feeling.

Of course, it may come as a shock to some people to hear Hank Williams put to jazz. But here's where my theory about understanding comes in. When you understand that country music has a great beat, then it really isn't so far from jazz as it seems. That goes for all kinds of music. When you dig what's happening, you dig the music. ■





CLOSE TO CATHY

*Earl Shuman
Bob Goodman*

I'm so close to Cathy
I know just what she's dreaming of
She always calls me up to tell me
Ev'ry time she falls in love
I'm so close to Cathy
I know her ev'ry tender sigh
She loves to cry upon my shoulder
Always for some other guy
But why can't she see
The one true lasting love in her life
should be me
Oh, I'm so close to Cathy
Just hoping she'll be mine someday
Till then I'll only walk beside her
Close, but, oh, so very far away
As close as anyone can be
And I'll stay close to Cathy
Hoping someday she'll feel close to me.
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RAIN, RAIN GO AWAY

*Gloria Shayne
Noel Regney*

Rain, rain go away
Come again some other day
Rain, rain go away
Bring my love a sunny day.

I can still remember
When you moved in next door
I brought you some choc'late
from the corner candy store
When it started raining
You started crying too
That was the first time
I sang this song for you.

Rain, rain go away
Come again some other day
Rain, rain go away
Bring my love a sunny day.

We grew up together
And as the years went by
Ev'rybody knew
That we were sweethearts, you and I
Through many April showers
I held your hand in mine
Between the raindrops
We sang time after time.

I went away to college
You said you'd wait for me
Then I got your letter
Asking me to set you free
Tomorrow you'll be married
There's nothing I can do
But wish you sunshine now
And your whole life through.

Rain, rain go away
Tomorrow is her wedding day
Rain, rain go away
Bring my love a sunny day.
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WHEN THE SUMMER'S DONE?

*Bob Feldman
Jerry Goldstein
Richard Gottemr*

Ev'ry day since schools been through
I have a ball at the beach with you
Down by the shore walkin' hand in hand
Kissin' and a-twistin' in the sand
But tell me
What's gonna happen when the summer's done
When there's no more parties and no more fun?
Will I still be number one
When the summer's done?

Drive-in movies then we park
Kissin' and a-huggin' in the dark
Down to the malt shop meet the crowd
Dancing to the juke box playin' real loud.

Right now we're havin' a ball
But what's gonna happen in the fall
Will you still be the same old you
Will we still do the things we're doing?
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PUNISH HER

*Neval Nader
John Gluck, Jr.*

If she has wronged you, found some-
one new
But you feel it's not over
Here's what you must do
Punish her, kill her with kindness
Buy her red roses ev'ry day
Punish her with so much affection
That she will cry for the love she threw
away
She'll soon rediscover with tears in
her eyes
That you're the only lover
She was born to idolize
Just punish her, blind her with kisses
'Til she can't see how she let you go
Then whisper, "Darling, darling,
darling
I still love you so."
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ONLY LOVE CAN BREAK A HEART

*Burt Bachrach
Hal David*

Last night I hurt you
But, darlin', remember this
Only love can break a heart
Only love can mend it again
You know I'm sorry
I'll prove it with just one kiss
Only love can break a heart
Only love can mend it again
Give me a chance to make up for
The harm I've done
Try to forgive me
And let's keep the two of us one
Please let me hold you
And love you for always and always
Only love can break a heart
Only love can mend it again.
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YOU CAN'T JUDGE A BOOK BY THE COVER

W. Dixon

You can't judge an apple by lookin' at
a tree
You can't judge honey by lookin' at a
bee
You can't judge a daughter by lookin'
at the mother
You can't judge a book by lookin' at
the cover
Oh, can't you see, you misjudged me
I look like a farmer, but I'm a lover
Can't judge a book by lookin' at the
cover.

You can't judge sugar by lookin' at a
cane
You can't judge a woman by lookin' at
her man
You can't judge sister by lookin' at
her brother
You can't judge a fish by lookin' in
the pond
You can't judge right from lookin' at
the wrong
You can't judge one by lookin' at the
other.
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VENUS IN BLUE JEANS

*Jack Keller
Howard Greenfield*

She's Venus in blue jeans,
Mona Lisa with a ponytail
She's a walkin' talkin' work of art
She's the girl who stole my heart
My Venus in blue jeans
Is the Cinderella of my heart
She's my very special angel too,
A fairy tale come true
They say there's seven wonders in the
world
But what they say is out of date
There's no more seven wonders in the
world
I just met number eight
My Venus in blue jeans
Is ev'rything I hoped she'd be
A teenage goddess from above
And she belongs to me.
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SAVE ALL YOUR LOVIN' FOR ME

*Gerald Nelson
Chuck Taylor*

Let me tell you what's-a on my mind
Ain't no foolin', I'm in love this time
A-yes-a, baby, a-save all your lovin'
for me
I want your kisses, yes-a every night
Your lovin' arms to squeeze me real
tight
A-yes-a, baby, a-save all your lovin'
for me
I go to bed, I can't sleep
It's got so bad I can't count sheep
T-toss and turn the whole night thru
But one of these-a days I'm gonna get
you
I wanna tell you what I'd like to do
Love me like I love you
Yes, baby, a-save all your lovin' for
me.

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THE SHEIK OF GEORGIA

**RAY
(AHAB THE ARAB)
STEVENS**



One day about fifteen years ago in a small Georgia town called Clarkdale, a little boy sat at the family piano in his very modest living room. Sunlight poured through the window and made the piano keys shine, and he sat there looking out the window wondering if those kids sitting on the porch across the street were going to play marbles. He looked back at the key board and the sun glaring up hurt his eyes. He pushed a key with his finger and the note sprang out and startled the silence in the room. He heard his father turning the pages of the evening newspaper.

He hit the note again and then another note at the same time and

he liked the way it sounded. He made himself comfortable and played the same notes. It was harmony he thought. He doodled around and discovered some chords, and he played with two hands, first "Chopsticks" and "My Dog Has Fleas", and he fooled around with the scale. He hadn't even noticed that an hour had gone by and he looked up to see his father leaning on the piano listening. "Say, that's good boy, — you like to fool around on that there piano?"

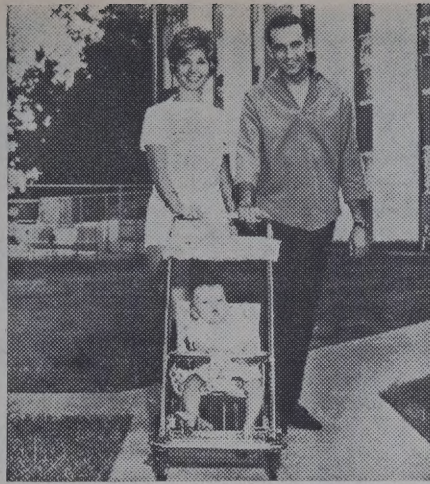
"Gee, it's fun, listen to this, dad." And he played "Silent Night" with one finger.

While they were eating supper his father said, "Ray, how would you

like to have lessons on the piano?"

"Sure, dad, that sounds fine," and Ray got so carried away with the sounds he was discovering, that he stayed with his lessons for fifteen years. During this time Ray heard hundreds of records and he now had a genuine love of music. He developed a style and found some other boys in the music school who were equally interested in music. They got together and formed a band. They played at his high school and dances and all around town whenever something came up.

At this time Ray Stevens was fifteen and had learned a lot about music, enough to go to the big city



One of the happiest families in show business, Ray Stevens' success is shared by his two most precious possessions, wife Penny Dee and five month old Ray Jr.



of Albany and look for work. Finally he was hired by Radio Station WGPC as a disc jockey, and grew so popular that when he turned 16 he had his own TV show where he played and sang for his thousands of fans. He was amazed that so much interest could be stirred by a person as young as himself.

This prompted Ray to continue his music studies, and when he graduated from high school he entered Georgia State University, majoring in Theory and Composition. He learned to compose songs and a very busy Ray Stevens was signed to a contract with a music publisher. This amazing seventeen-year-old wrote forty hit songs recorded on some of the nation's top labels. One of his biggest song hits was "Sergeant Preston Of The Yukon", then he recorded "Five More

Steps" himself. Now he works exclusively for MERCURY where his "Ahab The Arab" defied all musical terms as being utterly silly and, perhaps, the funniest song ever put on wax. "Ahab" zoomed to the number one spot on record charts and now the song title is a household word.

With pride in his eyes, he thinks back to the day his father suggested that he take music lessons, and is very thankful for his dad's advice: "Keep trying, no matter what the obstacles, to do the very best you can."

The story of Ray Stevens is one of unceasing talent and hard work and he looks forward to fresh experiences. "Someday," he says, "I would like to act." And he probably will, but he will never forget the Baby Grand in the sun filled living room of Clarkdale, Georgia, where it all began.

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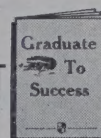
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WHY I RECORD THE UNUSUAL

by
Jimmy Dean

I like to do songs that tell a story. Story telling has always been an important part of country music and it is certainly my favorite reason for doing this type of song.

My songs are unusual because they are *true*. It has been said that fact is stranger than fiction, and I have found that it is much easier to sell something true rather than something that is dreamed up. Contrary to other pop singers who love to do ballads, which are a figment of someone's imagination, and who actually don't have any connection with the story at all, I do songs from things that have happened to me, or things that I saw. This is in the old tradition of blues singing or rather *blue grass* singing, of which Country Western is a more popular derivative. These are story telling songs, and I have taken this tradition and joined it to a popular country sound.



Texas is the mainspring of story telling music now, and since I was raised there in a little town called Plainview, I couldn't help but be interested. It was all around me. I can remember gathering around the piano with my mother and family, and singing everything from hymns to cowboy songs. Gospel music was my first love, and I sang in a church quartet which gave me a good feeling for this music. When you actually participate in the music, it's really something. It's hard to forget.

I worked on a farm for a while, and lots of the hands sang to pass their spare time. This is how Country Western began, so to speak, among farmers and cowboys. They sang about traveling, or hunting, or rounding up doggies. Anyway that's where I learned about the roots of Country Western. It's close to the people, you couldn't talk about the music and leave out the people. They are one in the same. The old picture of cowboys sitting around a campfire and singing has been used over and over for a good reason. It's true.

The first song that I put on record was written by a friend of mine. We both had things in common, mainly a feeling for country folk. Pete Graves wrote "Bumming Around" because this is a thing that young people do before they settle down to a family or a job, particularly the folks up in the Rocky Mountains where the song was real big. "Got an old slouch hat, got my roll on my shoulder, I'm as free as a breeze, and I'll do as I please." Its not uncommon to see a fellow walking down a country road, seeing things, experiencing life, "just a-bumming around". I started off doing songs that were real — that folks could understand because these things were a part of them at one time or another.

Once I was working on a gang, installing irrigation wells in Texas, and a friend I met there told me a story about a man he knew when he was a coal miner. "Big John" was a real person, sort of a Western legend, and his story is what inspired my song "Big Bad John".

In a group or alone, Jimmy's performance is a blend of honesty and humility.



One thing I believe, and that's holding this body of mankind together with the truth in song. Music is the one form of communication that gets across to everybody all over the world, and I kept this in mind when I wrote "Dear Ivan", sort of a musical telegram. War is a filthy thing, and I figure that music is the best way to bring foreigners to know us, perhaps it is even a way to prevent conflict. When you feel that you know a man, you don't want to hurt him, in fact you want to learn more about him.

So the unusual can be found in the most obvious places. For me the unusual is the simple story of plain folks and their ways of life.

In the past, the entertainment world has given birth to thousands of faces that everybody knows, and as is expected, the offspring of these names that throb in marquee lights wish to follow in their footsteps. The number of these young people is practically uncountable, yet they are there knocking on doors, longing to gain the popularity that has so long been bestowed upon their deserving parents. Critics wonder if this multitude of new names is as deserving of success as their parents who struggled and suffered all the disappointments common to this very wavering business. "They never could have done it if it wasn't for their parents" say the critics, hinting that a vast majority of these new faces are talentless. Many, however, are slowly gaining success, and proving to the public that they do have talent. Remember Doug Fairbanks, Jr., and The Crosby Brothers, and of course Peter and Jane Fonda, Rick Nelson and many more. Nancy Sinatra has two people to answer to. Obviously her famous father, and her husband Tommy Sands.

Here Nancy states her wish, hoping that she will not be accused of being tied to "the apron strings" of fame.

"I'll Go It ALONE!"

by NANCY SINATRA



"Everyone probably thinks that I am spoiled because my father is letting me sing for his record company. Well I think I *can* sing. Naturally I owe a lot to my father, and I learned everything from him. He is a very good singer and as a little girl I admired him so much and hoped that I could sing as well someday. You might say that I had the best teacher, and I am the first to admit that I did.

"I was really surprised that 'Cuff Links And A Tie Clip' did so well when it was first released, but I guess nobody else was surprised. (They all say this twenty-one year old has blossomed as a top songstress, but on the heels of her father and her husband.) There isn't really anything unusual about me. I mean I'm not different because my father and husband are famous. I don't want special privileges. I plan to work hard and learn all I can about being as good at my job as possible. People act as though I don't have any talent at all. I'm being put down before anybody even has a chance to see what I have to offer. I'm pretty sure my father wouldn't take a chance on me if he knew I wasn't any good. He didn't let me make a record just because I'm his daughter. He has heard me sing and he asked me if I had ever thought of a career in entertaining. He approached me as a singer not as his child asking for a gift. At least I feel proud because of that.

"I have never had formal voice training. I guess it's just in my blood. There are lots of people that have inherited talent and I get a great deal of pleasure out of developing mine. I want to do this on my own. I want to be accepted purely on my singing ability. If I'm not a good singer then I won't last very long with the public, will I? After all it's the public that makes or breaks a performer. If I'm not a good singer I simply won't make it, no matter what my father or husband can do for me. No, it's very clear, to me at least, that I'm either a singer, or I'm not a singer, and if people can't see that, and listen to me only as a singer, I don't think they should listen at all.

"I am young and I have so much to learn. The future will prove just how good I am, I have plans for a few albums with REPRISÉ and my fingers are crossed, but I feel very happy in knowing that whatever happens is up to me, and success, if it comes, will be from my own ability."

★ SHERRY

BOB GAUDIO

Sherry baby, Sherry baby
Sherry can you come out tonight,
Come, come, come out tonight
Sherry baby, Sherry baby
Sherry can you come out tonight.
Why don't you come on to my twist
party,
Come on where the bright moon
shines
Come on we'll dance the night away,
I'm gonna make you mi-yi-yi-yine.

Sherry baby, Sherry baby, Sherry can
you come out tonight,
Come, come, come out tonight
Come, come, come out tonight
You better ask your Mama,
Sherry baby
Tell her ev'rything's all right
Why don't you come on
Put the red dress on
Come on mmmm you look so fine,
Come on move it nice and easy
Girl you make me lose my mind
Sherry baby, Sherry baby
Sherry can you come out tonight
Come, come, come out tonight.
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★ STAND-IN

DON ROBERTSON HAL BLAIR
I've tried to take his place, dear
You've tried to care for me
But, darling, I'm afraid I'll always be
Only a stand-in after all's said and
done
I found for your love; I thought I had
won
But I'm only a stand-in for somebody
else
What a dreamer I've been; I'm just
standing in.

I wonder if you know, dear, that when
in my arms
Sometimes the name you whisper isn't
mine
I've tried not to believe it, but in my
heart I know
I've only been a stand-in all the time
I thought I could win, what a dreamer
I've been

I'm just standing in.
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★ THE HEARTACHES ARE HERE TO STAY

BROOKS ARTHUR ALAN LORBER
Excuse me, but I think I'm gonna cry
And you did it with that little word
goodbye
The party's over, 'cause you're goin'
away
But the heartaches are here to stay
Please tell me have you found some-
body new
And tell me does he thrill you like I
used to do
You're new love's waiting so you'd
better not delay
But the heartaches are here to stay
Think of me if you happen to miss me
now and then
And if you want me just ask me
I'll be happy to try it all over again
First kiss me, then I'll let you run
along
But remember this is where you really
belong
Tho' you're leavin', at least part of
you remains
Yes, the heartaches are here to stay.
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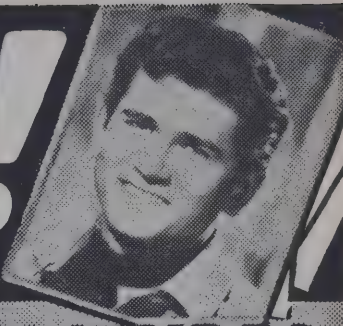
Two piece silk suit,
a simple silk sheath —
lace overskirt
and a sheer, sheer blouse
mixed and matched add
up to eight holiday
changeables.

With a few inexpensive materials you will be the lady of winter mists as you walk in an air of snowy gossamer. A full blown lace overskirt becomes a crisp snowflake pattern with the glistening silk underskirt peeking through, or a clinging cool overblouse of lace refreshes like a powdery rush of wind. Puffy white sleeves showing beneath a lace vest, whispers of soft snowy magic, and you can equal old Jack Frost with his delicate window crystals. Floating lace, buoyant brisk skirts will flatter any winter queen and it's fun creating your own mild snow flurries.





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★ PATCHES

BARRY MANN

LARRY KOLBER

Down near the river that flows by the coal yards
Stand wooden houses they call Shanty Town
The walls are all grey after years eating coal dust
The shutters are broken, the lawns are burnt brown
There lives a girl ev'rybody calls Patches
There lives a girl who's the love of my heart
She is so pretty but I cannot have her
Tho' Patches loves me, we must stay apart
Patches, oh, what can I do, our love will have to be through
A girl from that place will just bring me disgrace
So my folks won't let me love you
We planned to get married when June brought the summer
I just couldn't wait to make Patches my bride
Now I don't see how that ever can happen
My folks say no and my heart breaks inside
Tonight I cry as I think of that shanty
And pretty Patches there watching the door
She doesn't know why I can't come to see her
Patches must think I don't love her no more
Patches, oh, what can I do
I swear I'll always love you
My folks say no, so I just can't go to your sweet lips and your loving arms
I hear a neighbor a-telling my father
Something that's making my heart skip a beat
I hear him mention a girl they call Patches
Shaking I quietly rise to my feet
I start to cry now as I hear the story
He said a girl named of Patches
Was found floating face down in that dirty old river
That flows by the coal yard in old Shanty Town
Patches, oh, what can I do
I swear I'll always love you
It may not be right, but I'll show you tonight
Patches I'm coming to you.
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★ HOW LONG MUST YOU KEEP ME A SECRET

BARRY MANN

LARRY KOLBER

You hold me close, you kiss my lips
You call me darlin'
But you belong to her and it hurts me so
Long ago you swore
That you don't love her anymore
But when are you gonna let her know
How long must you keep me a secret
When will you tell her 'bout me
How long must you keep me a secret
Oh, darlin', when are you gonna be free.

You meet me on the darkest streets
We steal our moments
Afraid if someone comes and we'll have to part
When will it be time
For me to show the world you're mine
Stop keepin' me hidden in your heart.
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★ HE'S A REBEL

GENE PITNEY

See the way he walks down the street
Watch the way he shuffles his feet
Oh, how he holds his head high
When he goes walkin' by
He's my guy
When he holds my hand
I'm so proud
'Cause he's not just one of the crowd
My baby's always the one
To try the things they've never done
And just because of that
They say he's a rebel
And he'll never ever be any good
He's a rebel
'Cause he never ever does what he should
Well, just because he doesn't do
What ev'rybody else does
That's no reason why
I can't give him all my love
He is always good to me
Always treats me tenderly
He's not a rebel
No, no, no, he's not a rebel
No, no, no, not to me.

If they don't like him that way
They won't like me after today
I'll be standing right by his side
When they say he's a rebel
And he'll never ever be any good.
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★ IF A MAN ANSWERS

BOBBY DARIN

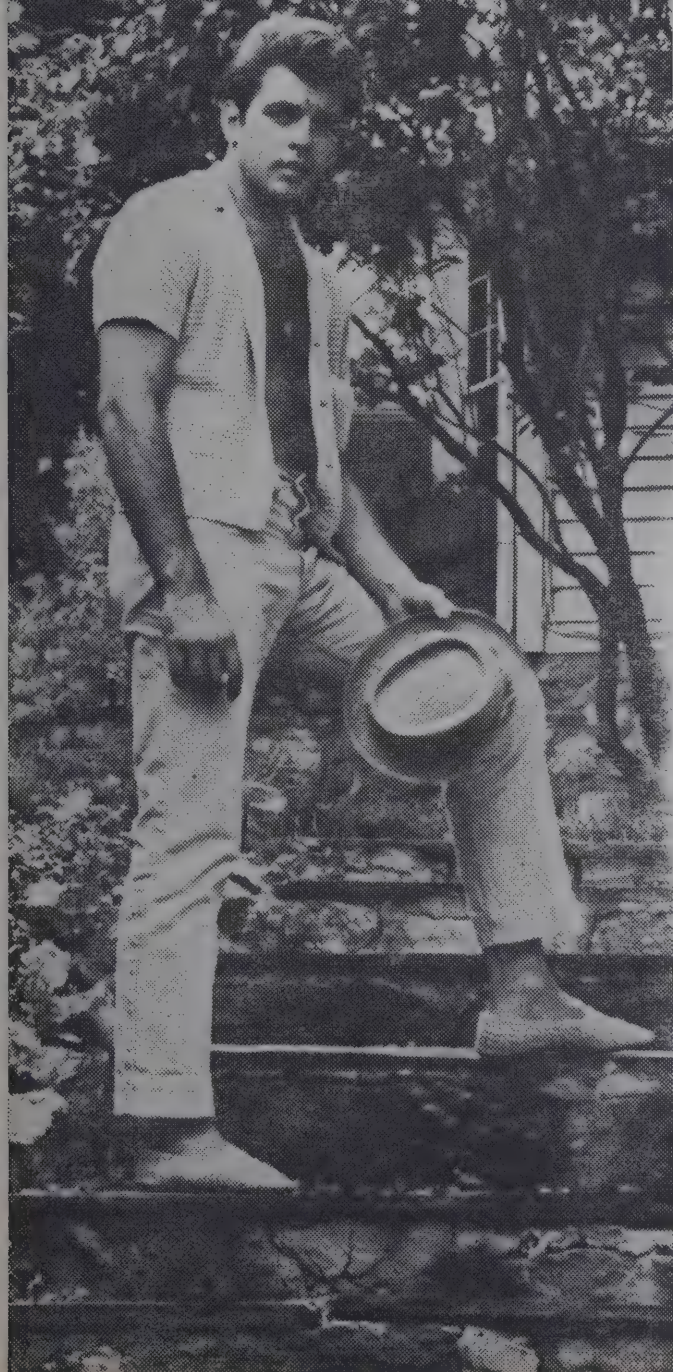
If a man answers your phone when I call
There's gonna be some screamin'
And that ain't all
'Cause if I'm here calling you
Then who's the who I'm talking to?
Any fool can see
That the guy ain't me
So if a man answers your phone
Then, honey, we're through
Ev'rything between us used to be fine
Till I became a third party
Where there ain't no party line
I'm gonna hang this phone up now
And dial again
And there better be a soprano at the other end
'Cause if the voice is baritone
When you said you'd be home alone
Then I'm wasting my time
Not to mention my dime
So if a man answers your phone
Then, honey, I'm gone.
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★ THE GREATEST ACTOR

CHARLIE WILLIAMS

I'm always right at ring side
When the circus comes to town
And I'm always front row center
When the playhouse lights go down
So I've seen some fine performers
Get the most from ev'ry line
But honey you're the greatest actor
of our time
Why I believed you cared for me
That's how well you played your part
And later for an encore
You broke my trustin' heart
But I guess I should be grateful for
the honor that was mine
I co-starred with the greatest actor of
our time
I co-starred with the greatest actor of
our time.
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in an
exclusive
Hit Parade
interview
FABIAN
says:



We sat quietly toward the rear of the small theatre and listened to the laughter from the balcony overhead which suddenly broke the hubbub of voices. People in evening dress hurried to their seats, and the ladies fanned themselves with their programs. Eyes slowly wandered around the house. It was time for the curtain to rise.

"Don't Call Me LUCKY!"

photos by Brooks Edler

The house lights faded and the audience settled into a hush. Straight ahead the shadow of red velvet curtain quivered and slowly crept upward forming a long crack of light which grew larger and larger, finally revealing the fully lit stage. All eyes were anxiously focused on a scene set in a living room. A girl entered the stage, carrying a bottle of champagne in a basket and set it on the coffee table. The girl was Mary. She had been waiting three years for her soldier boy's return from the war in the Pacific.

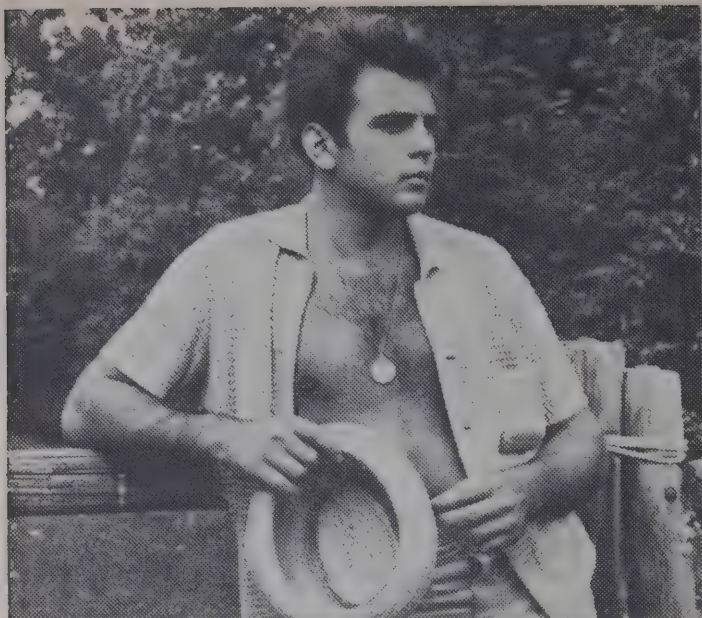
She spilled a can of caviar on the floor and was on her hands and knees mopping it up when the door was flung open and there stood John Lawrence, the returned soldier, with a duffle bag over his shoulder and a smile on his face. "Mary," shouted John, dropping the bag and stretching out his arms. "Oh, no," groaned Mary, making no effort to get up. "You get out, you turn right around and leave." "Mary?"

"You heard me. I planned for three years how you were going to see me, and it wasn't going to be like this. Get out and count to twenty and then come in again." Mary jumped up and posed herself as John counted, "Eighteen, nineteen, twenty," and entered again. "Mary, honey," and they rushed into each other's arms.

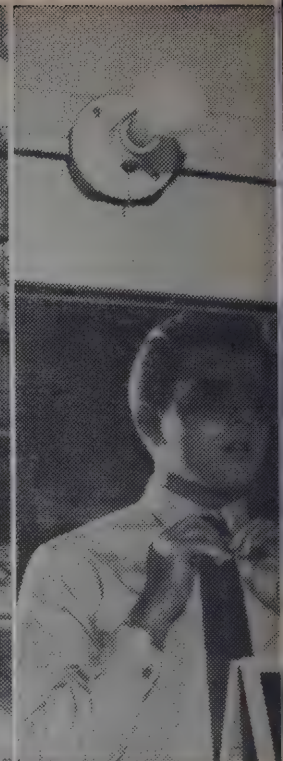
The soldier boy was none other than handsome Fabian Forte. The play was "John Loves Mary" a summer stock favorite which traveled the Eastern theatre circuit. We had come to ask Fabian about his future and it turned out to be a very enlightening evening. During the intermission between acts, we took the opportunity to go backstage. The house buzzed with activity as the audience walked outside for a breather. We made our way through the crowd, overhearing bits of conversation: "I didn't know Fabian was so good" . . . "Why he's a fine actor" . . . "Good comedian too" . . . We found his dressing room amidst the bustling action. We could smell the makeup as the actors hurried by, looking very bright-eyed and anxious, talking, wondering if they had been received favorably by the audience, hoping that everything would go well.

The director opened the door for us and began to discuss some last minute changes with Fabe. The young actor listened intently to every word and when the director left he was ready for us.

(Continued on next Page)



"Nobody is a born actor. You have to learn. When I'm doing a play, I put in eight hours a day . . . Three of which I spend just improving my speech. In the evening I spend some time with my coach learning the method."



"Well, Fabe, you look pretty busy."

"I love every minute of it. It's a lot different than movie acting. What a feeling I get when I look out and see, right there, right out in front, rows and rows of people, and you know you have to please them."

"You've been pretty lucky so far, Fabe." He didn't seem to like that too much. He turned from fixing his tie and said, "When the curtain goes up, you're either good or bad. The stage is no place for luck. You don't get tired from luck, you can't remember your lines with luck. You do what you've learned. That's not luck, hell no."

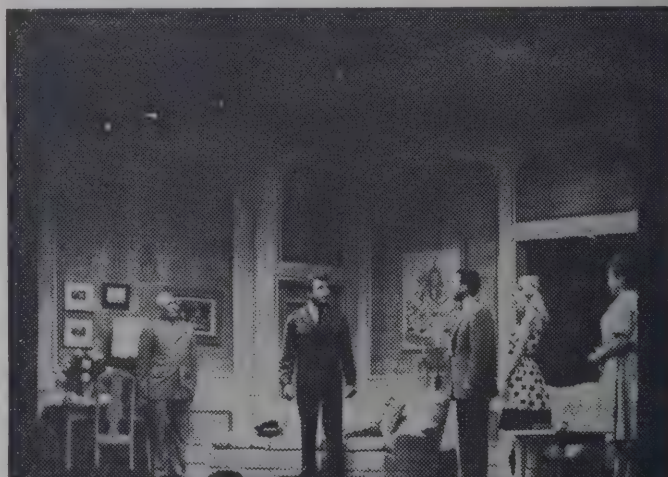
"Tell me, Fabe, do you think you'll sing again?"

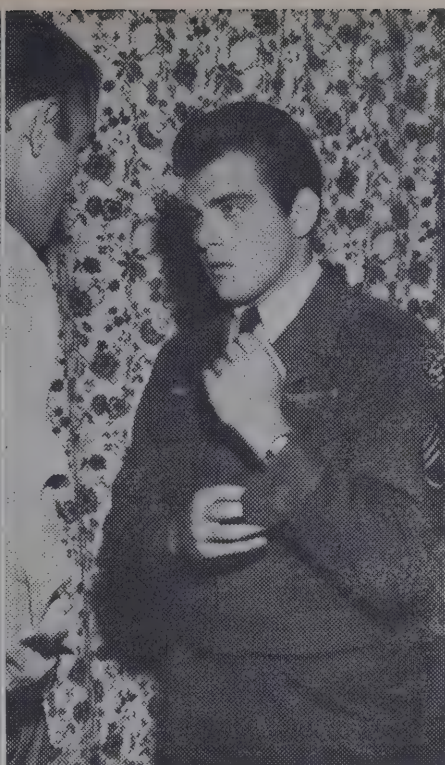
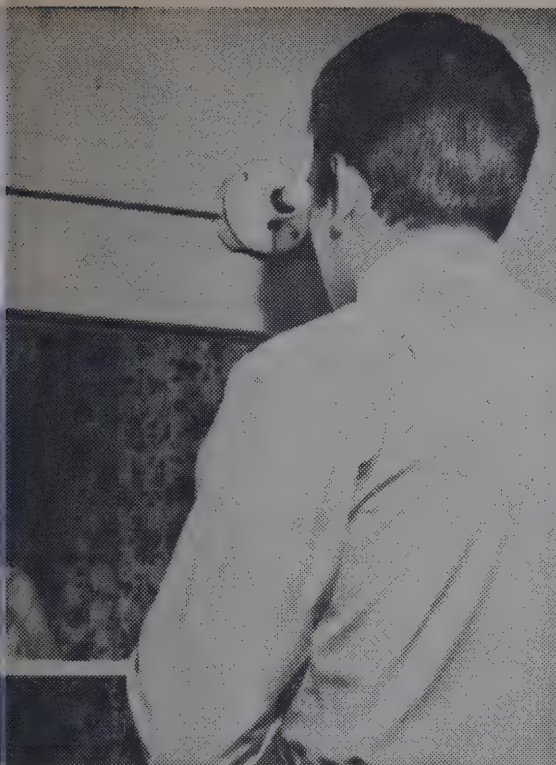
"Well not like I did before. *Then* it was just singing, *now* I want to act. They say that all singers have a flair for acting. You know, like in the opera, you have to sing and act. A singer gets up in front of an audience and without even realizing it, he is moving, making gestures with the music . . . he wants to get into motion as well as sing. When he sings he is happy, sad, lonely — any one of the human emotions. This is good meat for acting. That's what got me interested. For me acting has a much wider freedom of expression. I can delve deeper into these problems of emotion. I don't have to stand in one spot. I can move and make the audience follow me. There is a direct personal contact and you'll know right then and there if they like you. You see? That can't be luck. You just have to be good, or thumbs down." . . . a knock on the door meant "three minutes" till curtain. Fabian turned to the mirror and dabbed at his make-up. "Listen, why don't you come back tomorrow morning. We can talk some more." We thanked him and said definitely we would be back. We watched the rest of the play which, by the way, was the funniest farce comedy we have ever seen, and Fabian proved his point that it isn't luck but real talent that pays off. The audience demanded several curtain calls, and Fabian had to sign autographs.

The next morning we drove up the long dirt road to the theatre and found Fabian at the company's swimming pool with his rowboat.

(Continued on Page 20)

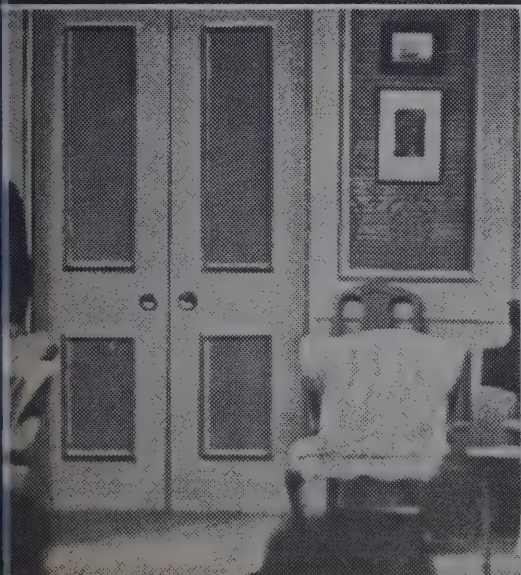
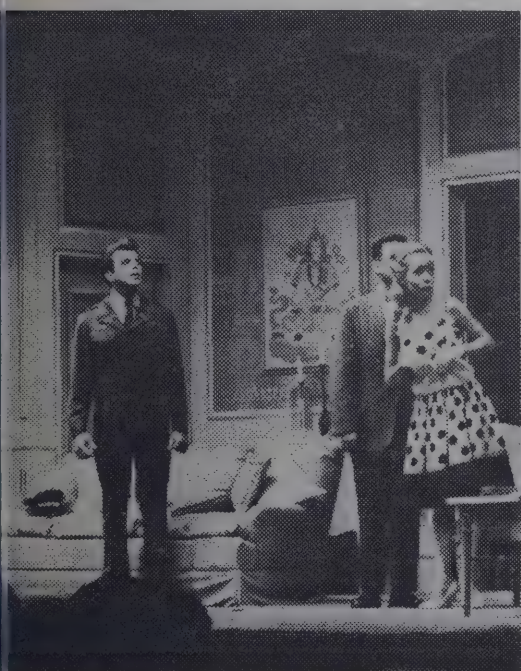
"When the curtain goes up, you see rows and rows of people, and they are the real critics. They must be pleased or it's thumbs down for the whole show. Luck certainly doesn't hold a show together. It's only as good as its actors."



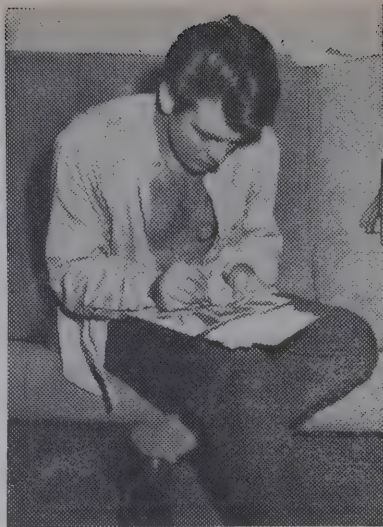


In a summer stock favorite, "John Loves Mary", Fabian plays a soldier home from the wars.

His dressing room was amidst the bustling and scraping noise of stage hands moving scenery and actors hurrying to their changes, talking excitedly about mistakes, wondering if the audience liked them. The director went over last minute changes and Fabian listened intently to every word. Then it was time. A knock on the door, a quick check of make-up . . . only three minutes to go and once again he must throw himself into the role of a different person.



"For weeks you have been studying lines, going through dress rehearsals. Then it comes . . . opening night . . . You act, you do what you've learned and pray that it goes right . . . luck? . . . Hell no!"



"Finally it's over . . . You wonder if you were good. Then a wonderful audience asks for autographs and you know the hard work paid off. Now it's time to relax . . . You think of tomorrow night and hope it goes as well."

"The next day you relax swimming or rowing in the pool behind the theatre. Soon it will be time to do it all over again."



(Continued from Page 1)

"Morning Fabe, you look a little pensive this morning."

"Hi! Heck no! When morning comes I like to relax a little, maybe swim or row around a bit. Pretty soon I'll have to do it all over again."

He walked toward us and leaned against the parking lot fence. "Boy, was I bushed last night. How do you think I did? I felt good when the people asked for autographs."

"You were great, Fabe, and tonight you'll be twice as good."

"I sure hope so. There's so much to learn, but I'll do it."

"I don't think you have anything to worry about, Fabe."

"Oh, but I do. You say I don't have to worry, as if I was just born to be an actor. I'm not a genius. I have to learn. When I'm doing a play, I put in eight hours a day — three of which I spend just improving my speech. In the evening I spend an hour with my coach, Sandy Meisner, so you see? Whatever happens is up to me. If I work hard enough I will make it."

"How would you compare movie acting to the theatre?"

"The greatest movie I have been in so far is Darryl

Zanuck's, "The Longest Day". Unlike the theatre, you have to do lots of retakes on a scene until the director is satisfied. I like movies just as much as the theatre. There seems to be a lot more romance in the cinema. You can really get carried away with the whole thing, because of the fact that the scope is wider than on the stage. For instance, in the war movie, we did real beachhead scenes — right on the shore in France. It's impossible to do something big like that on stage, but both forms do have their advantages. The theatre has its direct contact with the audience and the cinema has its realism. I would never want to have to make a choice between the two. I hope I will always be able to participate in both of these acting forms. Only time will tell. I got a call from Zanuck the other day. He wants me to go back to France to do some final footage for "The Longest Day"! It's a good life, full of excitement, travel, and hard work!"

He said that it was time to start rehearsal. He walked up the garden steps toward the theatre, paused at the top and smiled. "Remember," he said, "don't call me lucky."

★ TORTURE

JOHN D. LOUDERMILK

Torture, torture

Baby, you're torturing me

Why do you lead me around and make
me chase ya

When I catch ya,

You won't let me embrace ya

Please baby, have a heart

'Cause can't you see

You're torturing me

Torturing me

This torture that I'm going through

Is worth the pain if I have you

So if you love me, let me know

But if you don't, please let me go

Torture torture

Baby, you're torturing me

You know that I'm crazy about you

Yet you make me do without you

Do you mean to hurt, or don't you see

You're torturing me, torturing me.

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★ LITTLE HOLLYWOOD GIRL

GERRY GOFFIN

JACK KELLER

Little Hollywood girl

Each day you think a producer will
give you your start

But when you go to audition you
never get the part

You're only one of a million girls

In a town without a heart

Little Hollywood girl (little Hollywood
girl)

Better call it a day

(Little Hollywood girl) little Holly-
wood girl

(Little Hollywood girl)

Put your make-up away

I know it's so hard to quit

You hate to admit you've made a
mistake

You've lived with only one dream

To be on the screen and walking up is
hard to do

The marquee lights you are dazzled

Don't shine your name

You know your chances are slimmer
now

And you're sorry you came

You wish that you could go home
again

You no longer care for fame.

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★ A WHISTLIN' TUNE

HAL DAVID

SHERMAN E. MORRIS

Did you ever notice when the sun goes
down

Out-a nowhere comes a strange and
pretty sound

It's a whistlin' tune for walkin' in the
night

If you listen, you can hear it in the
breeze

'Specially when the breeze is driftin'
through the trees

It's a whistlin' tune for walkin' in the
night

The murmuring waters sing the song

The echoing mountains hum along

The whispering valleys fill the air

With a whistlin' tune our hearts can
share

It's so wonderful to walk beneath the
moon

Listen to old Mother Nature's fav'rite
tune

It's a whistlin' tune for walkin' in the
night

It's a whistlin' tune for walkin' in the
night.

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★ MONSTER MASH

D. PICKETT

L. CAPIZZI

I was working in the lab late one night

When my eyes beheld an eerie sight
My monster from its slab began to rise
And suddenly to my surprise (he did the mash)

He did the monster mash (the monster mash)

It was a graveyard smash (he did the mash)

It caught on in a flash
(He did the mash) he did the monster mash.

From my laboratory in the castle east
To the master bedroom where vampires feast

The ghouls all came from their humble abode

To get a jolt from my electrode.

The zombies were having fun

The party had just begun

The guests included wolfman, Dracula and his son

The scene was rocking while digging the sound

Egor on chains backed by his baying hounds

The coffin bangers were about to arrive

With their vocal group the crypt kettle fire.

Out from his coffin Drac's voice did ring

Seemed he was troubled by just one thing

He opened the lid and shook his fist

And said, "Whatever happened to my Transylvania Twist".

Now everything is cool, Drac's part of the band

My monster mash is the hit of the land
For you, the living, this mash was meant too

When you get to my door

Tell them gawdy sent you.

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★ POPEYE (The Hitch-Hiker)

KAL MANN

DAVE APPELL

Popeye, standin' on the side of the street

Hum Hitch-hike hitch-hike

Popeye, clappin' both his hands to the beat

Hum Hitch-hike hitch-hike

Popeye, tryin' hard to thumb a ride

Popeye, tryin' but no come a ride

They go a by-yi yi yi yi, Popeye

C'mon c'mon a clap your hands an' a thumb your thumb

That's how the Popeye dance is done.

Popeye, standin' there an' it's gettin' cold

Hum Hitch-hike hitch-hike

Popeye, shakin' now to warm up his soul

Hum-Hitch-hike hitch-hike

Popeye, double timin' with the thumb

Popeye, tryin' but nobody come

They go by by-yi yi yi yi, Popeye.

Popeye, standin' there an' it's gettin' late

Hum Hitch-hike hitch-hike

Popeye, dancin' there an' he's movin' great

Hum Hitch-hike hitch-hike

Popeye, sees a gorgeous chick drive by

Popeye, sees her stop an' holler hi

That lucky guy-yi yi yi yi, Popeye.

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★ HULLY GULLY BABY

KAL MANN

DAVE APPELL

I went down to Miami
I met a girl named Sammy
The moon was bright
The time was right
I said, a-hey girl, I love you
What ja wanna do
An' she said a-hully gully, baby
Hully, gully, baby
All I wanna do with you
Is a-hully gully, baby.

We said goodbye to Mammy
Hit ev'ry joint in Miami
We danced all night
Till dawn's early light
I said, a-hey girl, I love you
What ja wanna do
An' she said a-hully gully, baby.
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★ THE SWISS MAID

ROGER MILLER

One time a long time ago
On a mountain in Switzerland
Yo lo lo lo lo
There lived a fair young maiden
Lvely but lonely
Yo lo lo lo lo
Day after day she pined her heart
away
Yo lo lo la le lo
But no love came her way
Oh ho ho.
One day her Pappy say
Someday we'll go down to the village
in the valley
There you'll meet a young man
Who'll ask for your hand
Make you happy.

But every day she grew unhappier
On the mountain in Switzerland
Yo ho ho ho
Every day a little bit lonelier
Which way to turn which way to go.

Day after day she pined her heart
away
Yo lo lo le la
But no love came her way.

Some say the maiden's dream never
came true
Never went to the valley
Never found a young man to take her
hand
And she died unhappy
But I'd rather think she found her
love
Wouldn't you rather think she found
true love.
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★ SHE'S NOT YOU

JERRY LEIBER
DOC POMUS

MIKE STOLLER

Her hair is soft and her eyes are, oh,
so blue
She's all the things a girl should be but
she's not you
She knows just how to make me laugh
When I feel blue
She's ev'rything a man could want
But she's not you
And when we're dancing
It almost feels the same
I've gotta step myself from whisp'ring
your name
She even kisses me like you used to do
And it's just breaking my heart
'Cause she's not you.
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★ LOVERS BY NIGHT, STRANGERS BY DAY

NEVAL NADER

JOHN GLUCK, JR.

Darling, hold my hand
Let me know that you understand
That 'til I'm free
From the girl who loves me
We must be secretly lovers by night
Strangers by day
'Til the time you can be in my arms
endlessly
Lovers by night, strangers by day.

She's been good to me
And she gets hurt, oh, so easily
So 'til I tell her it's all over
Stay with me
Let's still be lovers by night
Strangers by day
'Til we walk, walk as one
Hand in hand in the sun
Lovers by night, strangers by day.
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★ TEN LONELY GUYS

FELDMAN
GOLDSTEIN
GOTTEHRER
ELGIN
ROGERS

EDWARDS, JR.
WEISS
ADAMS
FARRELL
LEWIS

Each night we meet and talk about you
Reminisce about the things you used
to do
We just sit around broken hearted
'Cause all of us are still in love with
you.

Oh, yes, we're ten lonely guys
With ten broken hearts
We thought your lies were true
Yes, we're just ten lonely guys
With tears in our eyes
Ten lonely guys who still love you
Eddie was the first one to hold you
Jerry was the first to taste your kiss
Then came Johnny, Stan, Richie
Neil and Bobby, Jack and Cliff
And I was the last one on your list.

The footsteps at the door
Can mean just one thing
Someone else has been a fool for you
One more guys who wants to tell his
story
One more guy who knows what we've
been through
Oh, yes, we're ten lonely guys
And tonight we'll set a chair for
someone new.
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★ A MIRACLE

CLINT BALLARD, JR. LARRY KUSIK

All my life I prayed for someone to
love
I wondered if my prayers were heard
up above
Then a miracle, a miracle, heaven
created a miracle
And sent me an angel like you
When we met I knew it right from the
start
You were meant for me and we'd
never part
It was a 'miracle, a miracle, heaven
created a miracle
By sending you into my arms
I never believed in miracles
But now I do because of you
You descended thru those heavenly
doors
I was blessed to find a love such as
yours
It was a miracle a miracle heaven
created a miracle
The miracle was finding you.
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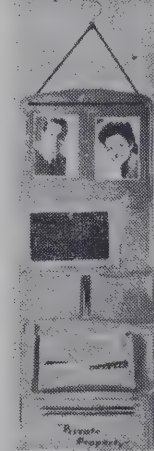
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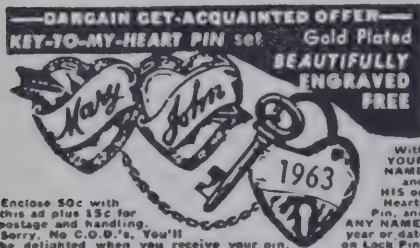
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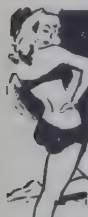
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★ KING OF THE WHOLE WIDE WORLD

RUTH BATCHELOR BOB ROBERTS

The poor man wants the oyster;
The poor man wants to be a rich man;
The rich man wants the pearl
But the one who can sing when he

hasn't got a thing,

He's the king of the whole wide world
Come on and sing

Sing, brother, sing, hu huh huh

'Cause the man who can sing

When he hasn't got a thing,

He's the king of the whole wide world.

The rich man wants the princess;

The poor man wants to be a rich man;

The poor man wants a girl, rich man

wants to be a king,

But the one who can sing when he

hasn't got a thing,

He's the king of the whole wide world.

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★ IT MIGHT AS WELL RAIN UNTIL SEPTEMBER

GERRY GOFFIN CAROLE KING

What should I write, what can I say
How can I tell you how much I miss you

The weather here has been as nice as it can be

Although it doesn't really matter much to me

For all the fun I'll have while you're so far away

It might as well rain until September
I don't need sunny skies for things I have to do

'Cause I stay home the whole day long and think of you

As far as I'm concerned, each day's a rainy day

So it might as well rain until September
My friends look forward to their picnics on the beach

Yes, ev'rybody loves the summertime
But you know, darling, while your arms are out of reach

The summer isn't any friend of mine
It doesn't matter whether skies are gray or blue

It's raining in my heart 'cause I can't be with you
I'm only livin' for the day you're home to stay

So it might as well rain until September.

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★ I'LL NEVER BE LONELY AGAIN

AARON SCHROEDER SHERMAN EDWARDS

Cold was the night, oh so cold

Blue was my heart, oh so blue,

Then you smiled, then we touched

And I knew,

I'd never be lonely again!

Gone were the tears from my eyes,

Thrilled were my lips as we kissed,

All my dreams were fulfilled as we

kissed,

I'll never be lonely again!

Oh, how wonderful to know that you care,

And we'll share each day

Oh, how wonderful to know

That you're near, and you're here to stay

Warm is the night,

Oh so warm,

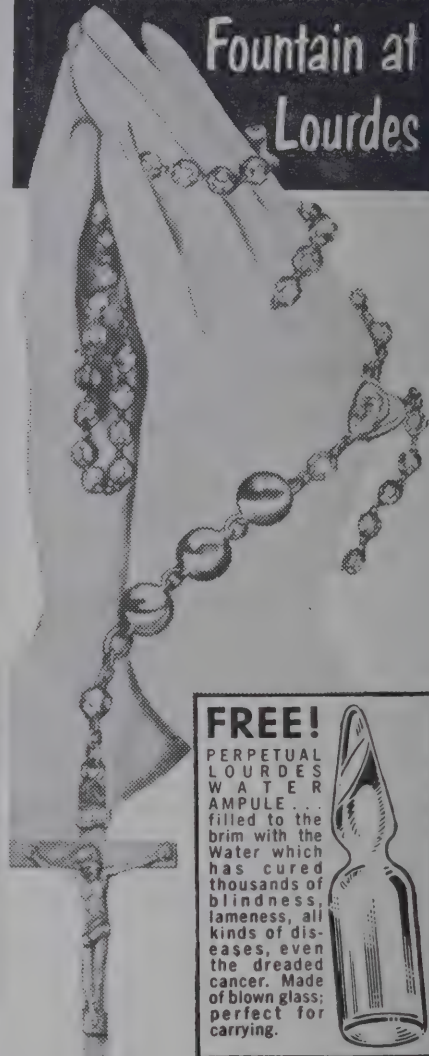
Sweet is the love I possess

For I know with each kiss and caress

I'll never be lonely again.

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☐ I am enclosing cash, ☐ Send C.O.D.; I will check or money order. pay on arrival. (NO Send rosaries postpaid. C.O.D.'s TO CANADA)

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City.....Zone....State.....

★ TEEN AGE IDOL

JACK LEWIS

Some people call me a teen age idol
Some people say they envy me
I guess they got no way of knowing
How lonesome I can be
I need somebody to be my baby
Someone to tell my troubles to
I got no time to ever find her
'Cause I'm just passing through
I travel around from town to lonely town

I guess I'll always be just a rolling stone

If I find fortune and fame
And lots of people know my name
That won't mean a thing
If I'm all alone
I get no rest when I'm feeling weary
I got to pack my bags and go
I got to be somewhere tomorrow
To smile and do my show.
Copyright 1962 by Nelson Music

★ DON'T STOP NOW

LEONARD LEE

Let the good times
The good times keep rolling
Don't stop now, roll it all night long
Yeah, let the good times
The good times keep rolling
Don't stop now, roll it all night long
See the girl with the diamond ring?
Let her shake that thing
Don't stop now, roll all night long
See the one without good pants
Having goodest dance
Don't stop now, roll all night long
Yeah, let the good times
The good times keep rolling
Don't stop now, roll it all night long
Yeah, let the good times
The good times keep rolling
Don't stop now, roll all night long
See the one with the tears in his eyes
Let him do his strives
Swingingest at sixty five
Doing the hand jive.
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★ A WONDERFUL DREAM

CELIA MARSHALL NORMAN MARGULIES

Last night I had a wonderful dream
I dreamed I held you in my arms
And you thrilled me with your charms
In a wonderful dream I had last night
Your lips were oh so soft and warm
And a wonderful love was born
We were all alone, you told me that
you care
And I never will forget how happy I was

That we were there
Last night I had a wonderful dream
And now that I'm alone with you
My wonderful dream will come true.
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tenhouse Music, Inc.

★ YOU BUG ME BAD

WANDA JACKSON

Baby, baby boy you bug me bad
Yeah, baby, baby boy you bug me bad
You're the strangest little lover
That this old world has ever had
Baby, baby boy you bug me bad
Well one minute you're a sweetie
The next one you're a cad
One minute you're happy
The next one you're sad
'Cause baby, baby boy you bug me bad
Yeah, baby, baby boy you bug me bad
Your lovin' you're kissin' man
You know that's-a what I'm missin'
Baby, baby boy you bug me bad.
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- Wall-size Chord Map

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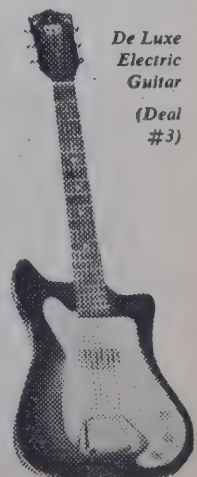
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DEAL #3: "Nexus Method" plus DE LUXE ELECTRIC GUITAR. Double cutaway design; powerful single magnetic pickup; tone and volume controls. A beauty! \$79.50 (\$39.50 dn.; four \$10 payments*)
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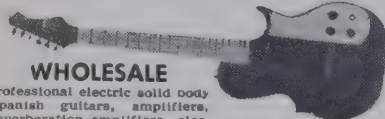
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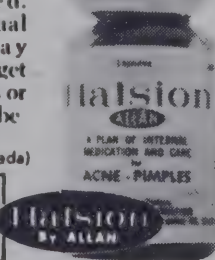
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★ HOW COME?

JEFF BARRY

TONY POWERS

Well you're my friend and I remember
when I told you

I wish that she would come back home
to stay

You put your arm 'round my shoulder

Said I was much better off this way

But tell me now how come my heart

is breaking

And a-how come my body's aching

And a-how come you've been seeing her

every night

Every night ooh how comes you said

that.

(You said that)

Girls like her were just a dime a

dozen

And she was cheatin' on me with some

other guy

You told me I should forget her

And I was lucky that she said goodbye.

But now I wonder

How come you know so much about

her?

And a-how come you wanted me with-

out her?

And a-how come you been seein' her

every night, every night?

How come.

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★ I DEDICATE MY LIFE TO YOU

SONNY THOMPSON

RALPH BASS

I dedicate my whole life to you

My friends all laugh at me

They think that I'm a fool

You know, you know they treat me like
a child

Who just enrolled in school

But my love is true

But I, I dedicate my whole life to you

Hm, mm, I see your face when I'm

lonely

And I, I speak your name when I'm

blue

And, darlin', don't you

Don't you leave me here cryin'

Oh, please, please, please, please love

me too

Oh, oh, I just can't help it

There's nothing else to say

But I'm askin' you to believe me

It's just no other way

My love is true

And I, I dedicate my whole life to you.

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★ EVERYBODY LOVES A GUY NAMED JOHNNY

JACK KELLER

MIKE ANTHONY

Hayley Mills loves Johnny Jingo

And Shelly Fabares says

She loves a guy named Johnny Angel

(Johnny Angel)

And that magic name brought a lot of

fame

T a John who's known as J.F.K.

Ev'rybody loves a guy named Johnny

(Johnny)

He's the guy who's dreams all come

true

I think I'm gonna change my name to

Johnny (Johnny)

And maybe you will learn to love me

too

Joannie Sommers asks her darlin'

Johnny get angry, Johnny get mad

That Cajun Queen gave all her love to

Big Bad John

Well from this day on

I'll be known as John

Till I hear you say

That you love me

(Oh, Johnny, oh, Johnny, oh).

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★ MIRACLE AFTER MIRACLE

BOB ELGIN

KAY ROGERS

WES FARRELL

A seed is planted and a flower grows

Ev'ryone wonders how but nobody

knows

Miracle after miracle, miracle after

miracle

Sent from heaven above

Together with the miracle of our love.

The moon comes shining and young

hearts glow

Poets try to tell us why but they don't

know

Miracle after miracle, miracle after

miracle

Sent from heaven above

Together with the miracle of our love.

There's something magic ev'rywhere

It's all around

But the miracle of miracles

Is in this love we found

Don't try to fight it, darling

Can't you see

We should thank our lucky stars

It's meant to be

Miracle after miracle, miracle after

miracle

Sent from heaven above

Together with the miracle of our love.

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Inc.

★ YOU KNOW HOW

BOBBY DARIN

Gonna tell the whole world about

Gonna stand right up and shout

Gonna tell the whole world how I feel

about you.

'Cause you know how to treat me right

How to hold me tight

And when I'm feeling bad

You know how to make me glad

Of all the girls that I've known,

And I've known some,

When you're away, baby,

I'm so lonesome for you,

I said you,

I mean you.

Talk about it now,

I've been in love with you since you

were ten

And if I had my life to live again

Oh, baby, I'd still be in love with you.

Copyright 1959 by Adaris Music, Inc.

★ MY FAVORITE DREAM

BARRY MANN

CYNTHIA WEIL

Each time I call you

You're always free

You break the dates

You've got, just to be with me

Gee whiz! That's not the way it is

But that's my favorite dream

You tell me I'm type you can't resist

Your lips are always there

Ready to be kissed

Gee whiz that's not the way it is

But that's my favorite dream

We spend each night together

But you don't even know

'Cause in spite of all my dreams

Some how it seems

I've never even dared to say hello

But I believe my dreams

May still come true

Someday you're gonna show

That you want me too

Gee whiz! That's not the way it is

But that's my favorite dream.

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N. Y. Doctor Conquers The Fat Problem!! EAT RICH-FRIED FOODS AND LOSE UP TO 15 POUNDS IN 14 DAYS

New Medical Discovery Proves Dropping Calories Doesn't Necessarily Drop Weight. Instead Lose Weight While You Eat Fried Chicken, Fried Potatoes, Fried Fish, Fried Shrimp, Pie Crust, etc.

Yes, thanks to the miracle efforts of modern medical science, **THE FAT PROBLEM HAS BEEN CONQUERED.** A truly marvellous and simple way has been found to banish body fat that's free of frustration, starvation and hunger pangs. A revolutionary doctor's discovery has unlocked many of your body's chemistry secrets. And now, if you are in normal health, this exciting news may be your answer to a painless, simple, easy way of really losing weight. Yes, this new plan ends starvation diets forever. Instead, you can eat all you want and still lose weight. Calories don't count. In fact, you must eat fat to stay slim.

This painless plan insists that you can (and should) eat all the rich, fried foods you want. Never leave the table hungry. Have three full, satisfying meals a day. Eat steak, french fried potatoes, pie crust... the very things you've been afraid to taste... most anything you want... **AND YOU STILL LOSE WEIGHT.** *Miracle ingredients make all this possible. Use them, and your body immediately starts breaking down and burning up your excess fat, naturally and healthfully.* This sensational system is so safe, tested and effective that a prominent N. Y. Doctor stated "There have been no failures." (He was referring to his many patients treated over the years.)

REDUCING PLAN BASED ON LATEST MEDICAL DISCOVERY

The problem of obesity is an old one. For years researchers missed the mark. No one could really explain why you never lost weight after sweating, starving exercising and torturing yourself with weird unnatural "fads." Or, if you did, why you regained it so quickly. Everyone had something to say, but no one had the answer.

And then, after years of painstaking study, a noted doctor made a startling discovery. He found that it's not the number of calories you

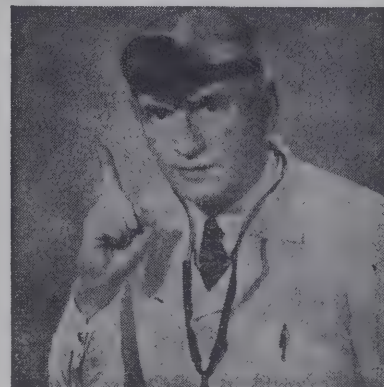
take in daily, *but the kind.* Scientists know that we need fat in our food for body warmth and energy. But this devoted doctor went a few steps further. Investigating this well known knowledge about fat, he found an answer to the weight problem that startled the medical profession. *He proved that "carbohydrates" commit the weight crime... not calories.*

YOU CAN NOW LOSE WEIGHT

- without calorie counting
- without starvation diets
- without hunger pangs, tantrums
- without harmful drugs, painful exercise
- without risk or danger

CALORIES ARE NOT THE CRIMINALS

Carbohydrates (sugars and starches, common in most foods) go through a complicated process in the body. In one stage these turn into a special acid that stops the body from losing weight. In fact, later on this acid partly turns into more fat. And so at long last this famous physician explained why Counting Calories Won't Necessarily Cut Weight. In doing this he found a new, almost miraculous way to reduce, and even make your body do the work for you. Yes, the doctor found that special Natural substances (with long names) work wonders in the body. They team up perfectly and naturally with your normal body functions, and do many things for you. These special substances (which we blended together and call **SLENDRON**) help your body release more energy, and stop you from feeling hungry so often. *More important SLENDRON squeezes fat right out of your body. It starts your body to naturally and healthfully rid you of excess weight without damaging diets, drugs, or a drastic drop in your daily routine.*



Posed by professional model

LOSING WEIGHT CAN BE FUN

Thanks to this fantastic discovery, losing weight can actually be fun. Instead of suffering thru torture and starvation, you slim down simply, easily and naturally, while you eat all you want. **SLENDRON, THE NEW MEDICAL MARVEL, DOES YOUR WORK FOR YOU.** It does it with absolute safety because **SLENDRON** is a combination of Nature's own properties. Use it and you can eat while you lose. Yes, losing weight is fun because you can almost eat your way to slimness. So Why Wait. Now that medical science has made reducing so easy — so simple, you owe it to yourself to Act Today. Try **THE SLENDRON PLAN** Now. Results are unconditionally guaranteed in a sensational Free Trial Offer.

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Results are so amazing with **SLENDRON** and **THE SLENDRON PLAN** that you can buy it in a sensational "No Risk-Free Trial Offer." Try this marvel of medical science in the privacy of your home for a short 15 days Free. Use pleasant, easy-to-take **SLENDRON** as directed. Follow the simple **SLENDRON PLAN** described in our booklet. (It explains exactly how you can eat more calories.) You must be pleased with the results. You must be absolutely Satisfied, you must lose the weight you want, or simply return for an immediate refund of the \$4.95 purchase price. **REMEMBER SLENDRON IS SO SENSATIONAL RESULTS ARE ABSOLUTELY GUARANTEED.** So Don't wait, Act Now! You have nothing to lose but your weight. Use The Handy "No Risk" Coupon Below.

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Use **SLENDRON** as directed in the privacy of your home for 15 days. Follow **THE SLENDRON PLAN**. Eat all the fried foods you want, never leave the table hungry. **FOLLOW OUR INSTRUCTIONS CAREFULLY... AND YOU MUST LOSE WEIGHT.** If you are dissatisfied for any reason return for an immediate refund of your purchase price.

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offbeat

HIT PARADER'S pinnacle pick... CAROL SLOANE.

She flipped them at the recent Jazz Festival in Newport. A winsome 24 year old brunette, she's been singing since she was 14, but nothing really big came of it. Then, a last minute entry at the Jazz Festival, she stepped out into the spotlight and suddenly came of age.

A keenly individual stylist, a gifted vocalist resourcefully interpretive, they said it all about this doll after her Festival performance. Columbia signed her to an exclusive and the nightclubs are shoving out the big glad-hand. Catch her Columbia album "OUT OF THE BLUE".

A gal on the way... CAROL SLOANE.

Baltimore's kicked the TWIST. Latest teen dance craze to hit "the most dance conscious area" is, the Waddle Waddle. Should keep the singles pot bubbling.

Bobby Vinton's "Roses Are Red" on Epic has cracked the 1,500,000 mark, matching Ray Charles' "I Can't Stop Loving You". The summer single market has been hot... hot... hot.

Cold winter shaping up for independent TV producers as networks plan more and more inside production. Hucksters see it as move toward complete programming control by networks.

A bombshell performer in a tight, short sequin dress... that's Lillian Briggs. Vocalizing, making with the patter or blasting with the slide trombone, this gal is all entertainer, all show biz. Nightclubs are her habitat. I caught her at Larry Pirritino's Actors Colony Inn, Connecticut. One of a golden group of top, mature entertainers is this blonde bundle of dynamite.

TV's number 1 senior citizen, Walter Brennan, 67 years young and entering a new phase of the entertainment field. He's hit the charts with his "Old Rivers" and "Houdini" discs. More to follow.

A Chinese doll in precious jade, that's Virginia Wing. Detroiters, catch her at the Caucus Club. Delightful, de'lovely singing serving of Chop Suey ala Queen.

Wind band instrument business blowing up a storm. Topping an \$80-million gross. It's an ill wind...

Didya know that the "Top Ten Dance Party", TV teenage series syndicated "live", starts its eighth year in September? ■ That the famed Marilyn Monroe calendar is being bootlegged? ■ That Robert Stack, the "Untouchable", is one of the richest men in Hollywood? Inherited millions from kin and tripled it through shrewd investments. ■ That young Hayley Mills is in from London to begin a new film with Burl Ives? Her sixth for Disney Studios, this one tentatively labeled "Summer Magic". ■ That Bob Newhart, opening in Chi, drew raves? That "Dr. Casey", Vince Edwards, was there studying the therapeutic value of belly-laughs? ■ That Cara Williams, pert and talented star of the "Pete And Gladys" TV show, is set for film stardom via a Danny Kaye opus, "Man From The Diner's Club"? ■ That "Cleopatra" will run for four hours? Four hours of Liz Taylor? Man, that's livin'. ■ That if you're a jazz buff you won't want to miss Coleman Hawkins and Thelonious Monk at the Village Gate, N.Y. ■ That there are nice, new sounds from young vocalists, Anne Marie, Lee Randy, and Eddie Rambeau?

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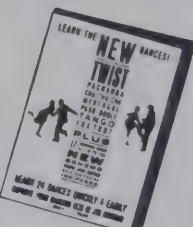
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★ **SAY HELLO**
(Goodbye Makes Me Cry)

PAUL KAUFMAN
JACK KELLER

Darlin', when I'm holdin' you
It hurts to know the night is thru
So as I go
Say hello 'cause goodbye makes me cry
Ev'ry time I walk away
I always wish that I could stay
So as I go
Say hello 'cause goodbye makes me cry
Leaving you leaves me sad
But if I pretend the night didn't end
I won't feel so bad
Now it's time for us to part
And I can feel the teardrops start
So as I go
Say hello 'cause goodbye makes me cry.

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★ YOU'RE MOVIN' AWAY

HOWARD GREENFIELD KEN KAREN

You're movin' away
You're takin' my heart with you
You're movin' away
What am I gonna do
I know you'll never think of me
When you leave me behind
I'll just be a memory
That's out of sight and out of mind
There's nothin' to say
Now that we've said goodbye
I'll just walk away
So you won't see me cry
The moving van is at the door
Goodbye, my love, forevermore
Today is the day you're movin' away.
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★ AM I THE ONE

DONALD DROWTY
Baby, I've got a right to know
Oh, if you love me so, am I the one?
Honey, I've got a love that's true
I'm saving all for you, am I the one?
Am I the one that you dream of
When you close your eyes at night?
Am I the one that you squeeze
Wella, wella, with all your might now
Am I the one that you kiss
When you holds me o' so tight now
Baby, I've got a right to know
Oh, if you love me so, am I the one?
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★ **JAMES**
(Hold The Ladder Steady)

JOHN D. LOUDERMILK
James, James
Hold the ladder steady
James, James
I'm packed and I am ready
James, James
Hold the ladder steady
I'm comin' down to your arms.

James and I, we went to Mama
And showed her my diamond ring
She said, "My poor little baby
You must be crazy
To think of such a thing."

James and I went to Daddy.
And said Dad we wanna be wed
Dad said, "Nope. you'll just have to
elope"
And laughed as he went to bed.

I'd hate to see 'em in the morning
When they both completely flip
He'll be saying they can't
She'll be feelin' faint
And I'll be kissing my husband's lips.
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★ ONLY YOUNG ONCE

CHARLES SINGLETON HORACE OTT

CHARLES SINGLETON HORACE C. JONES

We're only young once
So let's make the most out of it
Let's fall in love
And our young hearts would love it
Because when we get out of our teens
The thrill won't be the same
So now's the time
To let Cupid light the flame
We're only young once
We must take advantage of it
Let's put love first
And nothin' else above it
And while the ring-a-ding bells are
ringing

We might as well have our fling
'Cause we're only young once
And young love is the thing.

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★ **MY HERO**
(That's What You Are)

FELICE BRYANT BOUDLEAUX BRYANT

My hero that's what you are
In my love story, baby, you're the star
Yes, you are, yes, you are
My hero so sweet and true
If I ever saw a hero
Baby doll, it's you.


You have a hero's smile
And a hero's charms
You save me from the blues
Everytime I'm in your arms, whoa,
whoa.

M- hero you'll always be
 You're the only hero
 In all the world for me
 Yes, you are, yes, you are.
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★ PUNCH YOUR NOSE

MARTY SANDERS

Hey, man, you know what I'm gonna
 do to you
 What are you gonna do to me
 I'm gonna punch your nose (punch my
 nose)
 Poke your eye (poke my eye)
 I'll tear your clothes (tear my clothes)
 I'll make you cry, oo-woh-oo-woh-oo-oo
 woh
 (Yah, yah, yah) oo-woh-oo-woh-oo
 (Yah, yah, yah) oo-woh-oo-woh-oo-
 woh--oo-woh (Yah, yah, yah)
 Well, I se you starin' at my little
 girl
 And I can see your eyes a-starrin' to
 whirl
 Mm, but if you like a-livin' in this
 world
 Well, you better get your eyes a-off-a
 my girl
 A-'cause I'm gonna punch your nose
 Well, I'm a peaceable man, they say
 A-and I'd like to keep it that way
 But if you don't do like I say
 I'm gonna bust ev'ry bone in your head
 So if you wanna stay healthy, happy
 and gay
 Just pick yourself up and walk on
 away
 'Cause if you mess with my woman
 you're sure gonna pay
 And you don't wanna be early for the
 Judgement Day.
 You wouldn't hit a man with glasses
 on, now would you
 You wanna bet? (Ow, that hurts!)
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BOYS! MEN!

MY SECRET NEW DYNAFLEX METHOD

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IN JUST TEN MINUTES A DAY—with absolutely
NO weights—NO bar-bells—NO EXERCISE AT ALL!**

Yes! If the girls LAUGH at you now when you take off your shirt—they'll be breaking down the doors to get dates with you—once they've seen the rugged DYNAFLEX BODY I can give you! I'll build you a tough brutal massive body—shoulders clad with solid inches of he-man BRAWN. I'll give you bulging biceps, trip-hammer fists, power-packed legs, and a chest that will have you popping the buttons off your shirt with pride!

(—says MIKE MARVEL,
"Builder of Champion Bodies")

ARE YOU ASHAMED OF YOUR BODY NOW?

Pal—do YOURSELF a favor! Take a good long look in a mirror. Do you see a puny, starved body—scrawny arms—bony shoulders—a flabby stomach and skinny legs? Do girls laugh and fellows grin when you take off your shirt?

BELIEVE IT OR NOT—I can add solid pounds of rippling, steely he-man MEAT to your build. I can take those scrawny arms and PACK EVERY INCH with explosive virile MAN-MUSCLE. I can take that caved-in chest and build on six rugged inches of strong sleek MAN-SIZED BRAWN. I can clothe your skinny frame with GIANT RIPPLING DYNAFLEX MUSCLES that will have the girls gasping with awe and admiration! And with NO tiring exercise. NO high-priced bar-bells or gym equipment!

Or is your problem a body sagging with soft rolls of unhealthy, unhandsome FAT? Puny muscles—sagging stomach—bloated face—arms heavy with layers of BLUBBER? Are you ASHAMED to go to the beach and let them see your "FAT-MAN PHYSIQUE"?

If so, wake up fella! THIS IS IT! I will peel off that fat and give you a lean virile DYNAFLEX BODY, armored with a sheath of hard tough handsome muscle. I can build you into a healthy, streamlined HERCULES—bursting with dynamic manly strength. I'll give you a taut rock-hard midsection—I can pack solid DYNAMITE into your fists and give you a rugged handsome build brim-full of the magnetic SUPER-BODY SEX-APPEAL girls are hungry for. And with NO starvation diets—NO fatiguing calisthenics—NO expensive health-foods!

HOW DYNAFLEX BUILDS BEAUTIFUL BODIES

DYNAFLEX is the modern miracle of body-building. It takes no tiresome exercises, "crash" diets, protein foods, and no weights or bar-bells. DYNAFLEX is the amazing discovery of a West German Doctor

whose research into the Science of Strength found a thrilling new way to build GIANT BRAWNY MUSCLES in ten minutes a day. With DYNAFLEX you "flex" each muscle once—in a certain way—that is more effective than if you exercised that muscle 20, 30, even 100 times the old-fashioned way. With DYNAFLEX you get bigger results in ten minutes than after hours of grunting and groaning, hefting heavy weights.

DYNAFLEX coaxes each muscle in your body to bring out its round, steely fullness and satiny symmetry. DYNAFLEX packs that muscle with glowing vibrant new strength and energy—FAST. In ten minutes a day I can cover your bony frame with healthy rippling muscle—give you a deep, powerful chest—solid shoulders and iron wrists—tough, slim midsection—and trim, steel-spring legs—simply thru "DYNAFLEXING" each muscle once a day! There's nothing wrong with the bar-bell and weight-lifting method . . . but why bother? Why waste time and money. Why sweat and strain your way to a streamlined symmetrical SAMSON-STRONG BODY—when you can do it better—bigger—faster—easier with the DYNAFLEX SECRET?

STRONG-MAN SEX-APPEAL ATTRACTS GIRLS

Be honest. Down deep you KNOW you envy the boy with the virile, magnificent build. Every man and boy secretly desires a broad brawny back, a solid man-muscled chest, handsome he-man shoulders, arms rippling with tough, steely sinews, a narrow waist, slim hips and springy, power-packed legs. Girls go for a fellow with TWO-FISTED BIG MUSCLE SEX-APPEAL . . . and they only laugh at skinny guys or "fatso's".

Let me give you a glowing new body, brimming over with energy and irresistible inches of solid muscle on your chest—on your arms—on your shoulders. I can build beef and brawn on your shoulders. I will mold you, a handsome super-body of terrific strength, give you a crushing grip, legs crammed with steel springs. A lean taut rock-solid punch-proof midsection. Pack your body with energy and thrilling stamina that will have girls falling at your feet.

Mike Marvel System. Dept. 84, 285 Market St., Newark 9, N.J.

GIVE ME TEN MINUTES A DAY—THAT'S ALL!

After DYNAFLEX, you'll be able to roll up your sleeves and take off your shirt and for the first time in your life, you'll be PROUD of your manly build. Yes, pal, say goodbye to your weak, flabby frame—get ready for adventure and romance with a solid physique that glows and vibrates with virile he-man appeal. You'll be really proud to have people see your MAGNIFICENT HE-MAN-MUSCLES at the beach or gym. And, when the fellows stare with envy and jealousy—when the girls crowd around to squeeze your iron biceps or touch your bulging brawny chest—when they ask in amazement HOW you did it—tell them about the Magic Secret of DYNAFLEX!

Your Pal,
MIKE MARVEL
"Builder of Champion Bodies"

YOU PAY
ONLY
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COMPLETE
NOTHING ELSE
TO BUY

ARE YOU WEAK, ALWAYS TIRED, LACK PEP?

Whether you're thin and scrawny, or sagging with unsightly fat—my secret DYNAFLEX method will cram pep, vigor and red-blooded vitality into your puny, exhausted body. Once DYNAFLEX makes you a two-fisted dynamo of manly beauty, rippling with power, glowing with magnetic sex-appeal—you'll be bursting with get-up-and-go. Man, you'll be really ALIVE—tingling with zest and rip-roaring energy—for the first time in years!

PROOF!

"I tried two other systems, before my buddy told me about DYNAFLEX. It really works—and how! I've put two inches of solid muscle on my biceps, three inches on my chest. It's like magic!"

L. C., New York City

"I never thought you could build terrific muscles without exercises or weights. Started DYNAFLEX two weeks ago, and am building a great physique."

E. G., Detroit, Mich.

"DYNAFLEX is the best yet. Only three weeks, and I have more dates than I can handle! I am telling all my pals about DYNAFLEX."

F. S., Chicago, Ill.

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Fellows! Mail the coupon now, and receive Mike Marvel's FREE GIFT to you, this exciting and informative book. Discover a secret method for developing a new, almost MAGNETIC way of attracting the girls. At parties, dances, at the beach—you will have the girls, clustering around you breathlessly, while the guys watch enviously. "What does HE have that we don't?" guys watch enviously. The answer is in this exciting new book, your gift from Mike Marvel. Fill out and mail the coupon NOW!



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- ☐ Build muscle on skinny wrists and arms
- ☐ Develop crushing grip, two-fisted punch-power

Okay, Mike! Here's \$1.98. Send me your COMPLETE (nothing else to buy later) body-building course. I want to use your new secret of DYNAFLEX to win a HERCULES HE-MAN BODY in just ten minutes a day. Rush my copies of the DYNAFLEX SYSTEM and my free gift book "Secrets of Attracting Girls" on your money-back guarantee, in plain wrappers. If I don't develop a splendid physique and become more popular with girls you will refund my money in full.

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(Please Print!)

★ CARAVAN OF LONELY MEN

JEFF BARRY

DEREK PRETLOW

Hear that cryin'
Hear those shufflin' feet
Hear that beating in their hearts
It's the caravan of lonely men
It's the caravan of lonely men with
broken hearts
See them call me back
Call me back to your arms and tell me
you are mine
If you don't, if you don't there's a
place for me on that line
Hear that cryin' heart those shufflin'
feet
Hear that beating in their hearts
It's the caravan of lonely men
It's the caravan of lonely men with
broken hearts.

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★ LE'AH

ROY ORBISON

Hey Le'ah

Hey Le'ah

Here I go from the hut
To the boat to the sea for Le'ah
I gotta go diving in the bay
Gotta get a lotta oysters
Find some pearls today
To make a pretty necklace for Le'ah
le---ah.

I've gotta go deep and find the ones
just right

I'll bet my Le'ah will be surprised
tonight

I'll place the pearls around the only
girl for me Le'ah.

But something's wrong I cannot move
around

My leg is caught it's pulling me down
But I'll keep my hands shut tight
For if they find me, they'll find the
pearls for Le'ah

And now it's over I'm awake at last
Oh, headaches and memories from
the past

It was just another dream about my
lost love.

Hey, Le'ah Le'ah

Hey, Le'ah Le'ah

Here I go back to sleep

And in my dreams I'll be with Le'ah
Le'ah Le'ah.

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★ I REALLY DON'T WANT TO KNOW

HOWARD BARNES DON ROBERTSON

How many arms have held you
And hated to let you go?

How many, how, I wonder?

But I really don't want to know.

How many lips have kissed you

And set your soul aglow?

How many, how many, I wonder?

But I really don't want to know.

So always make me wonder;

Always make me guess

And even if I ask you,

Darling, don't confess

Just let it remain your secret,

Rut, darling, I love you so

No wonder, no wonder, I wonder,

Though I really don't want to know.

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★ IF I DIDN'T HAVE A DIME

(To Play The Jukebox)

BERT RUSSELL

PHIL MEDLEY

If I didn't have a dime
And I didn't take the time to play the
jukebox

Oh, Saturday night would have been
A sad and lonely night for me
And if you weren't standing there
Ruby lips and golden hair beside the
jukebox

Oh, I'd have lost my chance
To hold you while you danced with me
While the records turned and turned
We danced and learned
Our hearts had yearned for this
'Neath the moon we walked and
walked

And talked of love and then we kissed
Now with ev'ry sweet caress
Oh, my darling, how I bless
That little jukebox

Oh, love songs that they sing
Wouldn't mean a single thing
Even though you're standing there
Ruby lips and golden hair
If I didn't have a dime
And I didn't take the time
To play the jukebox.

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★ VALLEY OF TEARS

ANTOINETTE DOMINE DAVE BARTHOLOMEW

I want you to take me where I belong
Where hearts have been broken with
a kiss and a song

Spend the rest of my days without
any cares

Ev'ryone understands me in the Valley
of Tears

Soft words have been spoken so sweet
and low

But my mind is made up, love has got
to go

Spend the rest of my days without any
cares

Ev'ryone understands me in the Valley
of Tears.

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★ HAIL TO THE CONQUERING HERO

HOWARD GREENFIELD GLORIA SHAYNE

Hail to the conquering hero
There he goes with the girl

He stole from me

Hail to the conquering hero

Look at him

He's as proud as he can be
He may think he's won the prize

But he doesn't realize

I'm not giving her up so easily

Hail to the conquering hero

I suppose he'll be kissing her tonight

Three cheers for the conquering hero

Marching off with my baby just for
spite

While he's making with romance

I'll be planning my advance

I'm not giving her up without a fight

For now I may retreat

But I won't admit defeat

I'll show that guy I'm just as smart

All's fair in love and war

So I'll even up the score

I'll decorate him with a broken heart

Down with the conquering hero

Pretty soon I'll be ready to attack

I'll conquer the conquering hero

When I do

Then I'll get my baby back

So he thinks the battle's done

But the battle's just begun

I'll be winning her back

Just wait and see

Then the conquering hero is gonna be
me.

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John Ashley	Richard Chamberlain	Don Grady	George Maharis	Steve Reeves	Steve Seale
Frankie Avalon	Chubby Checker	Bob Denver	Lorne Greene	Jayne Mansfield	Debbie Reynolds
Brigitte Bardot	Jimmy Clanton	Angie Dickinson	Clu Gulager	Lori Martin	Pernell Roberts
Warren Beatty	Barry Coe	Dion	Brett Halsey	Donald May	Dale Robertson
Dan Blocker	Chuck Connors	Troy Donahue	George Hamilton	James McArthur	Bobby Rydell
Ward Bond	Robert Conrad	Tony Dow	Ty Hardin	Diane McBain	Tommy Sands
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Edd Byrnes	Bobby Darn	Shelley Fabares	Tab Hunter	Sal Mineo	Robert Stack
		Fabian Forte	Jack Kelly	Dean Cain	Dean Cain
		Eric Fleming	Michael London	Guy Stockwell	Natalie Wood
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TEENAGE CAREER PLANNING

Tuning in a favorite disc jockey is probably a daily must for most of our readers. The Teen Age is also a phase of serious career planning. Through fascination in the songs spun by deejays, many fans unsurprisingly develop from mild to acute interest in the announcer's career. What's it really like "behind the scenes"? What's it take to become one? Beginners' pitfalls? Wages? For the answers from the most practical source — "the horse's mouth", so to speak — we sought out an average deejay staff at an average station, 5,000-watt WBSM, covering Southern New England-Cape Cod, Mass. Program director Hal Peterson and Staffmen Bill Rossi and Wayne Bailey sat in an informal round-table, 'round-tape-recorder discussion:

the disc-jockey

BILL: I'll go along with you, Wayne, that a would-be announcer should make sure he's got an acceptable voice. But what does acceptable mean? Let's hope a young guy doesn't disqualify himself simply because he doesn't boom deep from the diaphragm. Being bass or tenor isn't anywhere as important as how you use what you have.

WAYNE: Actually, I meant to say that. Good voice meaning good *speech* — expression, diction, inflection. Then, too, it must carry the fellow's own special brand of enthusiasm. His personality being his kind of special *sound*. That's what gives him a distinct mike style. Take us . . . we're three different sounds.

HAL: I'd bluntly tell a kid to forget radio if he hasn't got a built-in capacity for streams of bright ad-lib. After all, you've got to be able to keep a microphone hot in spite of lacking something written down for you to read.

BILL: An introvert's kind of flat monologue is out. And that's the key right there — being an out-going personality, close as possible to an extrovert.

HAL: Right, because English, diction, all that stuff . . . it can be polished up. No school is going to remake your personality, your character. Before considering schooling, a guy would be smart to see the PD (Program Director) of a local station. He'll get an honest, experienced judgement of whether he has the built-in basics, and it won't cost him a cent for this.

WAYNE: It could cost a fellow

plenty in other respects. Not only hundreds of dollars but maybe also a brutal let down in the end. You and I see enough sorry graduates of the shady so-called broadcasting schools coming here for auditions.

HAL: As a PD I've got to be polite, taking their applications. Maybe one out of 25 is worth filing for future reference. The \$300 or so that even a kid with something on the ball pays the sharpies isn't the best kind of investment. Assuming it's all that such a good prospect could possibly dig up, he'd get a bigger and better yield by investing it in the night course of one of the reputable schools.

BILL: Sure he would. He'd get lots more practical mike work, continuity writing, news gathering and delivery, time sales technique. Practice, not the wasteful excess of theory and talk that the other schools seem to date on. I hope that people wanting to get into this business realize why training in those other radio essentials is important. I guess there are teenagers who like to play discs and dig everything about every recording star in the top 100, so they'd like to come into radio and do deejaying exclusively for pay. Dreamers! They ought to be told that there's almost no such bird working solely the glamour trick in local radio stations.

HAL: You bring up a point. The meat and potatoes — newscasts, interviews, writing copy, public-service emceeing — must have an appeal for the career hopeful or he'll be choosing the wrong business. It boils down to this: wanting to work in radio, not merely wanting to be glam-

orous. Let's get one thing straight . . . radio is a business operating for profit, not for fun. Prima-donnas who come in for the prestige and glamour they expect to get out of it just don't even fit in very well — or very long.

WAYNE: Don't overlook those who falsely expect to get rich.

BILL: You mean the lure of 5 and 6-figure salaries that you read the top bananas in this business are getting. You're the best qualified of us here, Mr. PD, to give the real scoop on money.

HAL: Taking the country as a whole? Well, the last figures I saw showed an average of \$140 a week. That, my friend, takes those 5 and 6-figures salaries into the final mathematical result. Looking at this further, since about a third of the announcers across the country are making the average or better, this leaves roughly 6 out of every 10 radio regulars working even for less, in what's considered a *profession*, than the amount that the Government labor statisticians recently disclosed as an average take-home pay for all types of American factory workers. Still, let's try not to sound too gloomy about all this to career candidates. Locating in the right metropolitan area, becoming recognized as an able word-salesman, a man can latch onto good side-money opportunities. Big-city announcers often do free-lance recorded commercials for ad agencies and public relations firms.

WAYNE: At my first radio job I was making sixty bucks a week, but I landed a regular Wednesday-night record hop. The mothers' club sponsoring it hired me for a 50-50 split, and I managed to pick up between \$15 and \$25 extra every week from the 50-cent admissions the teenagers paid. Of course, Bill and I each have a service-club hop here year-round, and in the summer we pick up extra outdoor ones.

HAL: Something should be said, though, about all the announcers working small-town radio. Something that really is fundamental to the whole radio profession. Take particularly the boys sticking to the many dollars-an-hour jobs that you find in the deep South and thinly populated areas this side of California. No record hops, no agency talent fees. Why do they stick? Why do the majority of us stick? What is their special need that rises above whatever money and prestige they do or don't get? The special love of being a part of this field. If you're not in love like this, you're no good to the business and it's no good to you. This could sound corny. Truths often do. But it won't sound corny to teenagers who'd be sure to succeed in any profession stressing personal dedication, including this one.



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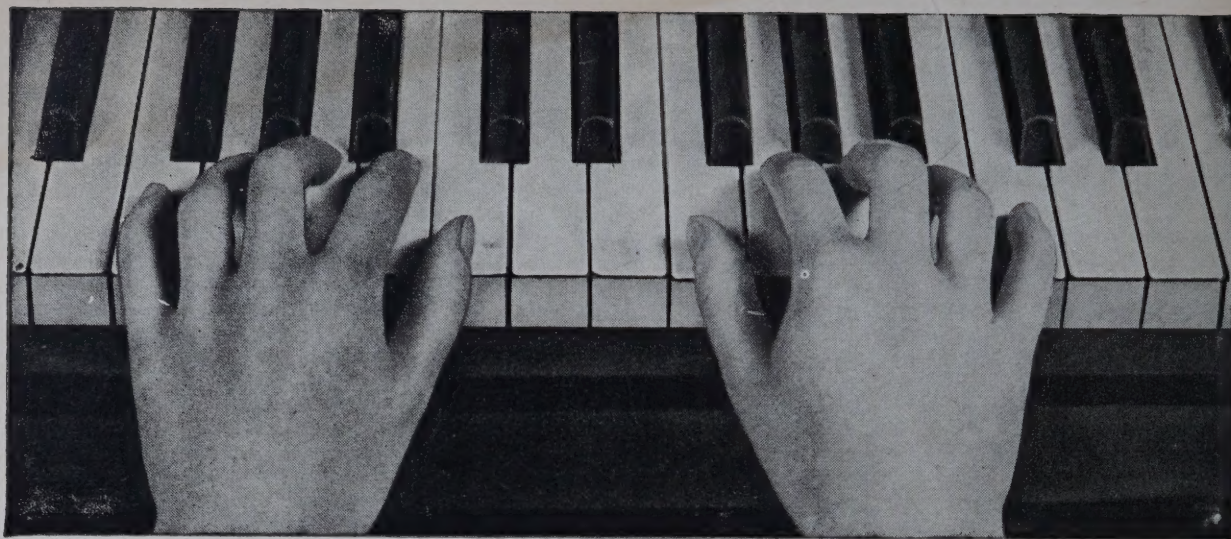
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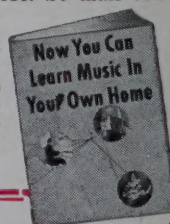
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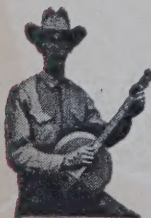
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